IN THIS ISSUE: **"MUSIC HATH CHARMS"....By Don James Johnston**

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, APRIL 1, 1933

Price 15 Cents

Photo by M. I. Boris

DUSOLINA GIANNINI

Now on an Extensive Tour of Europe

PRESIDENT MIKLAS OF AUSTRIA

attends the opening of the Wagner Memorial Exposition in the Konzerthaus, Vienna. He is seen (center) viewing the exposition of Wagneriana in the Konzerthaus. Left, Hofrat Milkenkovich; right, Dr. Loecenthal, director of the cabinet. (Photo (c) Willinger.)

FRIDA LEIDER,

soprano of the Metropolitan Opera Company, sailed March 18 on the SS. Conte di Savoia, the same ship which carried Lauritz Melchior. The two artists will appear in Tristan and Isolde and Die Walküre at Lyons and in the Wagnerian seasons at Covent Garden and in Paris. Subsequently Mme. Leider is to sing at Bayreuth in the festival which marks the fiftieth anniversary of Wagner's death. She will fulfill engagements at Munich between the two Bayreuth series.

RICHARD CROOKS,

receiving congratulations from Governor Harry A. Moore of New Jersey, following his début with the Metropolitan Opera Company in Manon. (Photo by Carlo Edwards.)

DOROTHY HERMAN

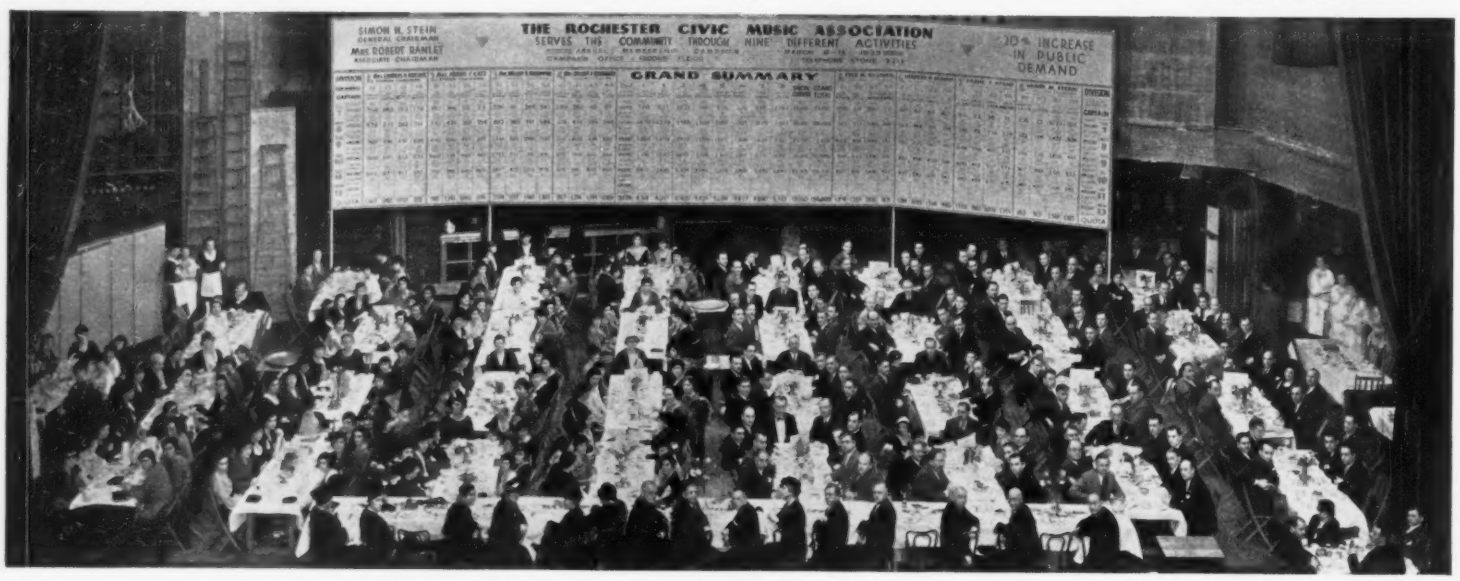
has been singing with various opera companies in Chicago, appearing as Micaela with the Chicago Stadium Grand Opera in their production of Carmen and more recently as Nedda in Pagliacci, with the Chicago Cosmopolitan Company. (Photo by Bloom.)

OPENING CEREMONY OF THE WAGNER EXPOSITION IN VIENNA.

The photograph shows President Miklas of the Austrian Republic seated (center, with cane and hat) with other Viennese notables in the Konzerthaus during the inaugural program. (Photo (c) Willinger.)

JOHN BARBIROLLI,

guest conductor of the Scottish Orchestra during the past winter, has been invited to return next year and conduct the full season of this orchestra.



FINAL MEETING OF THE ROCHESTER (N. Y.) CIVIC MUSIC ASSOCIATION

in the recent one-week campaign produced eighty-five per cent. of its budget. The meeting took place on the stage of the Eastman Theatre. In centre foreground are Simon N. Stein and Mrs. Robert Ranlet, campaign leaders. At Mrs. Ranlet's left is Dr. Howard Hanson. It is hoped that before the concert season opens next fall the remaining sum will have been raised. The Rochester Civic Music Association sponsors the Rochester Philharmonic Orchestra, the Rochester Civic Orchestra and various other community musical enterprises. Members of the Rochester Civic Orchestra have voluntarily voted to refund ten per cent. of their salaries next season to show their appreciation of the public's interest.

(See Inside Back Cover for Additional News Pictures)

WM. L. CALHOUN, A.M., Mus.D.
TEACHER OF PIANO
Method grounded upon the entire development rather than some phase of the art.
790 Riverside Drive, N. Y. BRadhurst 2-3729

MME. REGINA A. DE SALES
VOICE AND REPERTORY
10 rue Le Verrier, Paris 6me

WAGER SWAYNE HARRIS
TEACHER OF SINGING
320 West 78th Street, New York
Telephone: SUsquehanna 7-6959

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR
211 Bedford Park Boulevard, New York
Telephone: SEdgwick 3-1536

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lieder, Modern and Classical Vocal Art
600 W. 111th St., New York City CAth. 8-6965

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Telephone: TRafalgar 7-9453

YOUR LOCAL DEALER
is trying to serve you
WHEN YOU WANT ANYTHING IN MUSIC
ORDER THROUGH HIM

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.
Telephones: PEnnsylvania 6-2634 and HUmboldt 1429

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No Instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient features of the Galin-Paris-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, New York
Telephone: PEnn. 6-2634

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted.
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

ANNA SARGENT SMITH
CHILD CULTURE THRU MUSIC
Studio 711 Steinway Hall, N. Y. CIrcle 7-2770

VERA B. McINTYRE
TEACHER OF VOICE
Assistant VILONAT STUDIOS
140 West 69th St., New York Tel. EN. 2-4580

ERNEST CARTER, Mus. Doc.
COMPOSER - CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHinelander 4-8623

HUGH PORTER
ORGANIST AND CHOIRMASTER
Second Presbyterian Church, New York
ORGANIST OF ORATORIO SOCIETY OF N. Y. — Address 52 West 84th St., New York

GEORGE I. TILTON
ORGANIST AND CHOIRMASTER
THIRD PRESBYTERIAN CHURCH
N. Warren St., above W. Hanover, Trenton, N. J.
Tel. Trenton 5066

F. W. RIESBERG, A.A.G.O.
Organist Home Baptist Church
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

STUART ROSS
COACH-ACCOMPANIST
Accompanist to Rosa Ponselle for Ten Years
260 West End Avenue, New York
Telephone: SUsquehanna 7-5720

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

CARLO KOHRSSEN
Conductor Washington Heights Oratorio Society
TEACHER OF PIANO AND THEORY
526 W. 139th St., N. Y. Tel.: BRadhurst 2-3364

WALTER W. PLOCK
TEACHER OF SINGING
121 West 67th Street, New York
Telephone: TRafalgar 7-4625

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

ELSA HILGER, CELLIST
MARIA HILGER, VIOLINIST
GRETA HILGER, PIANIST
Address c/o Musical Courier, 113 W. 57th St., New York

WM. EARL BROWN
Author of "VOCAL WISDOM"
formerly assistant to Lamperti
Studios: 57 W. 75th St., N. Y.
Telephone: SUsquehanna 7-1079

EDOARDO PETRI
TEACHER OF SINGING—ENDORSED BY WORLD FAMOUS ARTISTS AND EDUCATORS
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

MARY KEEGAN
VOCAL COACH—ACCOMPANIST—TEACHER
Radio Program Director—N. Y. Stations
342 West 71st St., New York SUs. 7-9763

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-1588
Will Accept Advanced Violin Pupils

JOHN R. OATMAN
MUSICAL COURIER Correspondent
713 Couch Building, Portland, Ore.

MILO MILORADOVICH
SOPRANO
Soloist Riverside Church
New York City

MILDRED JAMISON DASSETT
PIANIST AND TEACHER
Endorsed by Isidor Philipp
Studio: 522 Steinway Hall, N. Y. ALgonq. 4-0296

WALTER LEARY
Baritone
Teacher of Singing
22 West 85th St., New York City
Telephone: SUsquehanna 7-0123

MME. SCHOEN-RÉNE
365 West End Avenue
Between 77th and 78th Streets
New York

MARION LUYSTER DEVOE
Soprano—Organist
TEACHER OF VOICE—PIANO
Assistant to Wilbur A. Luyster in Sight Singing
Metropolitan Opera House Studios, 1425 Broadway, New York and 42 Rockwood Ave., Baldwin, L. I., N. Y.

THE CARL FIQUÉ STUDIOS
Piano, Organ, Violin, Theory, Voice, Dramatic Action, Dancing. Faculty: Mrs. Carl Fiqué Director; F. W. Riesberg; Bruno Timmermann; Helen Zottarelli. *Free Scholarships.*
28 So. Portland Ave., Brooklyn, N. Y.
Telephone: NEvins 8-3462

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.,
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.

Name .....
Address .....
City .....
Canada, $8.50 Foreign, $6.25

VOL. CVI—NO. 13
WHOLE NO. 2764

Published weekly by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Price 15 cents. Yearly Subscription $5.00—Europe $6.25—Canada $8.50.

FIFTY-FOURTH YEAR

RONALD MURAT
COMPOSER—VIOLINIST
550 Riverside Drive New York
Tel. UNiversity 4-3936

HARMONY MADE VISUAL
by Pictures. Essentials for
Players and Singers, by M. Wildermann, $2
Kornendy Pub. Co., Steinway Hall, N. Y. C., or your dealer

ATTICO BERNABINI
Formerly Chorus Master Chicago Civic Opera
Opera Chorus School
821 Kimball Bldg., Chicago Appointment by letter

GRACE PANVINI
LYRIC COLORATURA
OPERA—CONCERT—RECITAL—RADIO
Address c/o J. Nola, 113 W. 57th St., New York

SAMUEL **MARGOLIS** VOICE CULTURE
1425 Broadway, Suite 38, New York City

DOROTHY **GREENE** *Soprano*
Pupils accepted
CONCERT—ORATORIO—RECITAL
105 E. 15th Street, New York Tel. STuyvesant 9-4158

Florence Wessell
VOCAL STUDIO
50 East 77th St., New York City BUtterfield 8-4381

CARL **KAMMERER**
TEACHER OF VOICE, PIANO AND ORGAN
Studio: 713 Carnegie Hall, New York City

WALTER HENRY HALL
Professor of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

Sarah Peck MORE
SOPRANO AND TEACHER OF SINGING
New York Studio: 151 E. 37th St. Tel. CAledonia 5-7732
Hartford, Conn., Studio: (Wed. & Thurs.) 142 Whiting Lane

RUTH JULIAN KENNARD
PIANO AND GENERAL MUSICIANSHIP
Children a Specialty
Studio 800, Carnegie Hall, N. Y. C. Tel. Circle 7-2265

KIRK RIDGE
PROFESSOR OF PIANO
COLLEGE OF FINE ARTS
Syracuse University, Syracuse, N. Y.

MARGERY MAXWELL
SOPRANO
Pearson Hotel, Chicago, Ill. Tel. Superior 8200

MARION **KINGSBURY-CERATI**
VOICE — STAGE TECHNIC — DICTION
Formerly of the Metropolitan Opera Company
70 Seventh Ave., New York CHelsea 3-7786

ELEANOR STEELE
SOPRANO
4 East 72nd Street
New York City

HALL CLOVIS
TENOR
4 East 72nd Street
New York City

EDOARDO AND OLGA G. **SACERDOTE**
SCHOOL OF OPERATIC ART, in conjunction with the
OPERATIC ART THEATRE
Voice Development — Concert Repertory
FINE ARTS BUILDING CHICAGO, ILL.

SIGHT SINGING
Amazingly quick and lasting results obtained by
MME. C. TROTIN
Author of "Key to Musicianship"
Studio: 411 W. 115th St., N. Y. Tel. UNiversity 4-3803

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address: Congress Hotel, Chicago. Har. 3800

SUSAN S. **BOICE**
SINGING
Steinway Hall, 113 W. 57th St., New York City
Studio 717 Tel.: CIrcle 7-0187

NEW SONGS WITH UNUSUAL APPEAL
By the American Composer, JOHN WELSH
Dear Cecilia—Ah, Beloved!—It is September—Sweetheart of Long Ago (Waltz song)—Love in my Garden. For medium voice, C to G.
At your Publishers, or 44 Court St., Brooklyn, N. Y.

SYLVIA TELL
DANCE PEDAGOGUE AND DANSEUSE
Chicago Musical College

JEAN **CURRIE**
SOPRANO
Concert—Opera—Radio
c/o Manhattan Musical Bureau, Carnegie Hall, N.Y.C.

ARTHUR WARWICK
PIANIST—TEACHER
113 West 57th Street, N. Y. Tel. CIrcle 7-4780

FLORENCE **KAISER** *Soprano*
SIEGFRIED **VOLLSTEDT** *Conductor-Pianist*
Chicago Conservatory, Kimball Bldg., Chicago

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

EUGENE DUBOIS
PIANIST-TEACHER
Studio: 116 Carnegie Hall, New York Phone CIrcle 7-1953

HORTENSE DRUMMOND
CONTRALTO
OPERA — CONCERT — RECITAL
519 Sunset Road, Winnetka, Ill.

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
Five Recent Years in Europe
21 West 95th Street, New York Riverside 9-0141

DOROTHY HERMAN
LYRIC SOPRANO—Opera, Concerts
825 Orchestra Bldg. Chicago, Ill.

MARGUERITE STERLING
ACCOMPANIST—Exclusive pianist for Gertrude Arnold.
NEW YORK SCHOOL OF MUSIC AND ARTS
310 W. 92nd St., New York SChuyler 4-4140

RALPH DOUGLASS
Pianist—Accompanist—Coach
TEACHER OF PIANO
Sherman Square Studios, 160 W. 73rd St., N. Y. C.
TRafalgar 7-6700

ESTHER HARRIS
TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

OLIV MAINE
VOCAL ANALYST
Fifth Avenue Hotel, New York City
Tel.: STuyvesant 9-6400

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 809 Steinway Bldg., 113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y. Tel. MOtt Haven 9-0363

GEORGES **MIQUELLE**
Cellist
Orchestra Hall Detroit, Mich.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

MU PHI EPSILON
National Honorary Musical Sorority
National President: DOROTHY PATON, 1911 Austin Ave., Ann Arbor, Mich.
NATIONAL CLUB HOUSE AND HEADQUARTERS
333 Central Park W. Apt. 33, New York
Telephone RIverside 9-9332
Home Environment for Music Students
EDNA M. WERDEHOFF, Mgr.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college.
John Finley Williamson, *President*
Princeton, N. J.

JOSEFIN **HARTMAN-VOLLMER**
Coach and Accompanist
"The perfect accompanist."—Mme. Schumann-Heink
Studio: 215 W. 75th St., N. Y. Tel.: TRafalgar 7-2377

Frances Ceh
SOPRANO—Specializing in costume recitals
Address: 1416 Steinway Hall, New York, N. Y.

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

ODDONE SOMMOVIGO
TEACHER OF VOICE
In All Its Branches
247 W. 72nd St., N. Y. Tel. TRa. 7-9465

PILAR MORIN
Voice Production—Coaching in French, Italian and English Opera—Mise-en-Scene for Opera
Studio of the Theater: 601 West 110th Street, New York
Tel. CAthedral 8-3603

ARTHUR **KRAFT**
Concert—TENOR—Oratorio
President Columbia School of Music
Chicago, Ill.

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
28 E. 70th St., N. Y. Tel. RHinelander 4-1760

OTTO LUENING
COMPOSER—CONDUCTOR
2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

HANNA **BUTLER** *Soprano Concerts*
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

ETTA **HAMILTON MORRIS**
Soprano CONDUCTOR Teacher
71 Willow Street, Brooklyn, N. Y. Tel. MAin 4-6035

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., New York City
Tel. TRafalgar 7-6701 and ENdicott 2-0748

IRMA SWIFT
TEACHER OF VOICE — COLORATURA SOPRANO
166 West 72nd Street, New York
Phone: TRafalgar 7-8939

BEATRICE DESFOSSES
Soprano
Address c/o Mrs. Andrews, 33 Mitchell Ave.
Flushing, L. I. Tel. FLushing 9-2360

NATHANIEL ROBIN
PIANIST AND TEACHER
708 Carnegie Hall, New York CIrcle 7-6620

JOSEPHINE PATERNO
Dramatic Soprano
OPERA—CONCERT—RECITAL
Management: R. Torvio Telephone OLdville 5-0873

WADEEHA ATIYEH
SOPRANO—"Spirit of the Mysterious East"
Exclusive Direction: Jessie B. Hall
610 Fine Arts Bldg., Chicago, Ill.

ANNA GROFF-BRYANT
TEACHER OF VOICE
Fine Arts Bldg. Chicago, Ill.

EDWIN SWAIN
BARITONE TEACHER OF SINGING
157 W. 79th St., N. Y. C. Tel. SUs. 7-1152

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
Metropolitan Opera House Studio, 1425 Broadway, New York
Phone: PEnnsylvania 6-2634

ROY JARMAN
TENOR
OPERA—ORATORIO—CONCERT
205 W. 57th St., New York Tel. CIrcle 7-5420

HELEN GLEASON
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Personal Representative: Bruno Zirato, 113 W. 57th St., N. Y.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training.
Catalog describing all courses from Secretary
Carnegie Hall, New York City

MATHILDA McKINNEY
PIANIST
New York Madrigal Society, 817 Steinway Hall, N. Y.

ADOLPH PICK
VIOLIN PEDAGOGUE — CONDUCTOR
1405 Rascher Avenue, Chicago, Ill.
Phone: Long Beach 2016

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE
APPRECIATION
230 West 59th St. Tel. CIrcle 7-5329

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese, Emily Day, Nancy McCord Hallie Stiles, Claire Alcee, Etc.
145 West 80th St., New York
Phone SUsquehanna 7-7763

MADGE **DANIELL**
TEACHER OF VOICE
Studio 15B, Trafalgar Towers, 233 W. 99th St.
New York City Riverside 9-5706

VERA NETTE
VOICE TEACHER
NEW YORK COLLEGE OF MUSIC
Vocal Studio: 2178 Broadway, N. Y. SUs. 7-9155

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

TOLLEFSEN TRIO
PIANO—VIOLIN—CELLO
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. Tel. STerling 3-3730

MME. OFELIA TELLO
RADIO AND CONCERT PIANIST—TEACHER
Manhattan Beach Hotel, Manhattan Beach, Brooklyn, N. Y.
Representative: Bernie Nathanson, 1416 Steinway Hall, N. Y.

NICOLA **D'AMICO**
TENOR AND DIRECTOR
VOCAL TEACHER AND COACH
212 East 14th St., N. Y. TOmpkins Sq. 6-7863

ASTRID FJELDE
SOPRANO—National Broadcasting Company
CONCERT—ORATORIO—VOICE INSTRUCTION
162 West 54th St., New York CIrcle 7-1941

EGIL FOSS
Pianist—Teacher—Accompanist—Coach
228 West 82nd St., New York SUs. 7-7144

MOTHERS and TEACHERS
CREATIVE MUSIC COURSE
For child under 7 years of age.
Bird Calls—Pictures—Songs—Stories
Rhythms—Piano Playing—Notation
Creative work in Melody, Verses, Harmonies.
Demonstration lesson $5.00, will apply on full course.
EFFA ELLIS PERFIELD
103 East 86th St. NEW YORK CITY

LOLITA CABRERA **GAINSBORG**
COMPOSER—PIANIST—INSTRUCTOR
Available for Lecture Recitals
— STUDIO —
9 WEST 16th ST. NEW YORK CITY
Phone SCh. 4-0728

GEORGE F. **BRIEGEL, Inc.**
Band and Orchestra Music Specialists
Send for Bulletins
1674 Broadway, New York

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

Vol. CVI. No. 13
Whole No. 2764

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday, April 1, 1933

Copyright, 1933, by The Musical Courier Co., Inc.

London Has a Procession of Anniversary Homage Concerts

Coates, Trying to Escape Wagner, Slithers into the Celebration—Beecham Stages an Old Thriller and Old-Time Antics—Wood Plays Wozzeck—Several Interesting Young Pianists—Stravinsky Novelty Done by Dushkin—Chaliapin Sings a Little English

By CÉSAR SAERCHINGER

LONDON.—The Brahms and Wagner jamboree is proceeding apace. The more or less official festivals which the patient Londoner will not be spared are still months off, but conductors, fiddlers and pianists are all taking time by the forelock, before the listener gets fed up. A run on Brahms, fortunately, is less disastrous than a run on a bank; but both are apt to leave somebody's credit impaired. Brahms' Requiem, for instance, has a reputation among many, who are not chorus-fans, of being a dull work. A performance in "homage" to Brahms by the Bach Choir (an estimable organization) and the London Symphony Orchestra under the baton of a young Oxfordian, Reginald Jacques, was not exactly calculated to change their minds, though Keith Falkner, an excellent young baritone, put a human touch into the proceedings. On the other hand, the performance of the F major symphony by the B. B. C. Orchestra under Adrian Boult, though not specifically labelled as such, was more nearly of the festive status.

But Brahms, after all, gave much of his best in chamber music, and in that field a number of excellent performances have already taken place. The Léner Quartet devoted the fourth concert of their series to the centenarian, playing the A minor and B flat major quartets, and with two able coadjutors, the G major sextet. Their smooth perfection is too familiar to require further comment here. The Busch Quartet finished their equally formidable series with the same sextet, and what is more important, Adolf Busch and his faithful "matey," Rudolf Serkin, gave us superlatively beautiful performances of the three violin sonatas in a single evening. Busch is, obviously, the dominant element in the team, which may be regarded as a criticism; but although one might miss assertions of independent character from the keyboard that would give depth and perspective to the landscape, the view was at any rate from an exalted spiritual plane.

HOW COATES "ESCAPED" WAGNER

The Wagner dispensation this week has been in the hands of Albert Coates, England's prodigal son whose return for a short stay was the signal for a boisterous welcome from gallery and pit. Mr. Coates has a national reputation as a Wagner conductor which, though nothing indecent in itself, he is trying to live down. This time he all but managed to keep Wagner off his London Symphony concert, when bang! as soon as he arrives he is pounced upon to take the place of Sir Thomas Beecham, indisposed, in a Wagner program of the London Philharmonic, an organization new to his ken, being established while Mr. Coates was busy bringing tonal warmth to the Baltic states along Russia's frozen fringe.

Luckily, however, the said Wagner program contained some interesting extraneous matter, namely selections from Berlioz' Les Troyens (so dear to Sir Thomas' heart). In less than twenty-four hours' notice the monumental Albert jumped into the dapper little baronet's place and put up a very fine show. Especially effective was the Chasse Royale, a vivid and characteristically Berliozian piece of realism. Of the Lohengrin prelude, the Rhine Journey, and Siegfried's Death nothing need be said but that they had the usual Coates vitality and "go."

At the head of the London Symphony, Coates introduced his own Purcell suite (already familiar in New York) and a Wagnerian curiosity, namely the setting of The Two Grenadiers, with Ivar Andresen, bass, in the double role. He also brought off a dashing performance of Prokofieff's Love of the Three Oranges suite (new in this form), which is full of modernistic devilment, turmoil and weirdly sardonic wit. Finally, he dared to remount Scriabin's third symphony, otherwise the Divine Poem, with such conviction, power and sense of continuity that even the skeptics were almost convinced once more of Scriabin's greatness. He is, at any rate, the ultimate passionate flare-up of a movement which, started by Liszt, held Europe enthralled for two generations. As for Coates, he gets more tone and drive out of the old London Symphony, even in its decimated state, than any other conductor who gets the chance to try. I called him England's prodigal son. To lend such a talent to the Russians is prodigality.

BEECHAM AND WILLIAM TELL

I suppose it is no disgrace for anyone in this generation never to have heard Rossini's William Tell. So I might as well plead guilty to the delinquency. But some of the most lurid recollections of my early youth are connected with listening to the William Tell overture from the brass band of an Orphan Asylum in New York's remoter uptown. The experience was fearful and wonderful and I have never been able to bear to be reminded of it since. But the other night, when no less a conductor than Sir Thomas Beecham set the overture at the head of a Royal Philharmonic program, I was intrigued. I came, I heard, and was conquered. For one thing, the blatant orphans of my youth had cheated me, given me short measure, by simply omitting that amazing polyphonic introduction scored for five cellos (perhaps you could not blame them, as they could only "blow"), and straightway assaulting my ears with the most vulgar of all thunderstorms.

Well, I confess that even that piece of musical Grand Guignol had a kick in it when Sir Thomas played it; and then that naïve but certainly genuine pastoral, followed by the exciting quick-march beginning pianissimo on the strings. I take off my hat to poor maligned Rossini, and to Sir Thomas who, whatever else he may not have, has that almost rarest of qualities—courage. He was, of course, in his element: as pugilistic, acrobatic and cinematographic as in the days before his present dignities imposed a decorum that is at best a concession to well-meaning friends. William Tell shooting the apple off little Jemmy's head could not be a better show.

If it takes courage to play the William Tell overture in Queen's Hall, it also takes

(*Continued on page 30*)

Williams Writing Opera

LONDON.—Vaughan Williams, English composer, is working on a new opera to be completed in the autumn. The libretto is by Evelyn Sharp (in private life Mrs. H. W. Nevinson, wife of the eminent painter). The work is a light opera entitled The Magic Kiss. C. S.

Mark Hambourg Ill

LONDON.—Following his return to London from an Indian tour, Mark Hambourg, English pianist, suffered an attack of pleurisy and now has pneumonia. He is at his London home, where considerable anxiety is expressed concerning his condition. C. S.

Onegin Hailed in Berlin

(Special cable to the Musical Courier)

BERLIN.—A capacity audience and tremendous ovations greeted Sigrid Onegin's performance of Carmen, her first appearance here since her American tour. She received twenty-one curtain calls after the last act. C.

Zandonai's Farsa Amorosa Scores Decided Success at Rome Opera

Spanish Tale of Cocked Hat in Italian Setting—Attempt to Restage Opera Buffa—Composer Conducts

By RAYMOND HALL

ROME—Riccardo Zandonai's three-act *opera buffa*, La Farsa Amorosa (The Love Farce), on a libretto drawn by Arturo Rossato from the Spanish novel of Pedro de Alarcón, El Sombrero de Tres Picos (The Cocked Hat), won a decided success at its world première at the Royal Opera here, under the composer's baton. Twenty-eight hearty recalls made an unusual scoring for this meager productive period in the field of Italian operatic novelties; the only other successes comparable to it in the past two seasons were Wolf-Ferrari's Artful Widow and Robbiani's Romanticismo, just launched at Venice.

Rossato's book, subtitled Folk Scenes, adheres in the main to the plot of the celebrated literary classic, already set by Hugo Wolf (Der Corregidor) and Manuel de Falla (ballet) among others, and which depicts, as will be recalled, a spicy episode and Andalusian country types during the reign of Charles IV. But since the composer desired to avoid the overworked Spanish *cliché*—(he might well have exercised this scruple, incidentally, before accepting and setting the book of Una Partita, which failed at La Scala)—the action was transferred to Lombardy under the Spanish domination. The leading personage, Don Ferrante Ramón d'Estrello, cavalier, grandee and *podestà*, was thus retained and characteristic Lombard rural types were grouped about him.

ATTEMPTED RESTORATION OF OPERA BUFFA

Two main purposes animated Zandonai in the composition of this score. The first was to write an *opera buffa* in the classic Italian tradition, with a return to the set forms loved by the public. The second was to create an Italian folk background in the warm note of his home soil. The melodic nucleus was derived from ancient songs of Northern Italy, and the popular character of the music predominates throughout, although the personal note in its familiar æsthetic and technical features is ever present. In short, the farce purports to be a renaissance of Italian song.

The first aim, the writing of an authentic *opera buffa*, has not been fulfilled. Zandonai has never been credited with the possession of humor, and at his age no one expected another miracle *à la* Falstaff. That he has nevertheless succeeded in being funny in spots is a gratifying surprise, even if his musical humor lacks the spontaneity of a natural gift. Furthermore, the comic situations of the story are none too appealing at best—the stage business revolves about the familiar device of the exchanged husbands, each in the wrong bed. From this standpoint, the librettist did the composer a service in altering the comedy to stress its lyric and picturesque situations. In any event, the result is a composite affair combining comic, lyric, folk and even dramatic elements, very far, indeed, from a musical farce in the Italian *buffa* tradition.

BACK TO THE FOLK

As regards the second aim, folk background, this appears well achieved; various numbers in the score attest to the composer's deft hand. Among these should be mentioned chiefly the opening chorus, of Lombard flavor, which strikes at once the rural and local keynote, set in the Brianza region southeast of Lake Como; the ensuing love duet, chief lyric effusion of the opera, a graceful piece of fluid line in *stornello* style; the vigorous *strambotto* used for the bacchic chorus of the first intermezzo, and the charming *filastrocca* or nursery ditty opening Act. II.

As will be seen, there is a succession of duets, trios, concerted numbers, choruses, dances and staged interludes, interspersed with modern recitative on the Falstaffian model. The admirable orchestration, while rich in tints and descriptive color touches, is far removed from the dense polyphonic style of Francesca da Rimini. It is at all times light, translucent and wholly subservient to the stage, and its caricatural effects are often happy.

COMPOSER CONDUCTS

Zandonai has furthermore imparted a stamp of personal stylistic unity to these disparate elements—no mean achievement. There is no question but that La Farsa Amorosa has much popular appeal: rapid, varied and amusing action, spectacle, abundant flowing melody, colorful choruses, and a variety of musical discourse for all tastes—sufficient virtues to offset its hybridity of type in the public eye. It should travel far. The composer himself prepared and conducted the mounting, in which chief honors went to Maía'da Fávero, an exquisite Lucia (soprano), to Carmelo Maugeri for his exhilarating caricature of the pompous Don (baritone) and to the tenor, Nino Bertelli (Renzo). The opera will have its second production at Bolzano this spring, with the same cast.

SCHILLINGS SUCCEEDS EBERT IN BERLIN

(Special cable to the Musical Courier)

BERLIN.—Max von Schillings has been appointed general intendant of the Berlin Civic Opera, succeeding Carl Ebert. Schillings, composer of numerous operas and prominent Wagnerian conductor, was general intendant of the Berlin State Opera for seven years and is now president of the Prussian Academy of Arts. P.

Dresden Nazis Oust Busch

DRESDEN.—Violent unofficial intrusion of the Nazis into the domain of art took place at the Opera here, when Conductor Fritz Busch was finishing a rehearsal.

Fifty or sixty Nazis, headed by the actor Herr Posse, announced that he had taken over "the executive power" in the State theatres. He had, he said, appointed a new artistic director, Striegler, whose orders all the staff must follow.

Nevertheless, when the time came for the evening performance of Rigoletto, Busch mounted to the conductor's desk. He was received with hooting, whistling and shouts of "Out with Busch," which called forth counter-cries of "Long live Busch."

As the Nazis were evidently determined to prevent the performance under his baton, Busch ultimately left the desk. It was immediately occupied by Herr Striegler.

Nazi animus against Busch is said to be based on the fact that, though his monthly salary of 3,000 Marks made him the best paid official in Saxony, he was repeatedly abroad. M.

Italian Composers Issue Anti-Modern Manifesto

MILAN.—Ottorino Respighi heads the list of ten composers, including Giuseppe Mulè, Ildebrando Pizzetti, Riccardo Zandonai and Riccardo Pick-Mangiagalli, who have signed a manifesto aimed at the "modernists." The manifesto says in part: "For twenty years all the æsthetic creeds aiming at subverting tradition have been proclaimed and practised. Various incompatible tendencies have been coöperating in a ceaseless, chaotic revolution. We hear a good deal about 'tendencies' and 'experiments', but seek in vain for a definite affirmation or a clear road. The public, bewildered and cowed, stands wondering to whom to listen and which path to follow. Let this public now shake off the yoke of intellectual subjection by which all genuine impulses are paralyzed. We protest against the so-called 'objective' music, in which no room is found for life-giving inspiration and live expression, in which there is no 'human content'—nothing but a mechanical plan and intellectual sophistry." The modernists evidently aimed at are Casella, Malipiero, Rieti, etc. R. H.

Newspaper Gives Music Prizes

LONDON.—A chamber music competition organized by the Daily Telegraph, has been decided by the judges, including Sir Hugh Allen, director of the Royal College of Music, Sir Henry Wood and Dr. Adrian Boult, conductors, and Arthur Bliss, Anglo-American composer. The first prize, £100 (nominally $500), has been awarded to Eric Candell, young London musician, for a string quartet, and slightly lesser prizes to C. Armstrong Gibbs and Elizabeth Maconachy for a string quartet and oboe and string quartet respectively. Two other works have been highly commended. The manuscripts sent in totalled nearly 500. The works were chosen from among the most promising after a public performance. C. S.

American Compositions Win Awards

The Society for the Publication of American Music announces through its secretary, Oscar Wagner, that two chamber music compositions by American composers have been chosen for publication by the society for this year. The winning compositions are a sonata for violin and piano by Quincy Porter and a trio in B minor by Wallingford Riegger.

Buenos Aires Lowers Opera Subsidy

BUENOS AIRES.—The Colon Opera, which faced a deficit of 958,744 pesos (about twenty-five cents each in American money) for last year, has had its subsidy for 1933 lowered by the Board of Aldermen, to 800,000 pesos. B.

"Music Hath Charms - - - -"

By DON JAMES JOHNSTON

FRAMED in the cold, black iron bars in front of my five-by-eight foot prison cell, a fiery summer sun is sinking below the horizon. No majestic, silver-tipped spruce raises its towering apex in front of the glowing ball, for the horizon in this case is a rather dingy and dirty boiler-works just across the street from this grim, forbidding bastile.

As dusk gathers and shadows fall, a myriad of birds seek shelter for the night in the great trees on the prison lawn. The chorus of their song is heard clearly through the open window. They seem happy and content. And why not? They are free . . .

Within these century-old walls are 4,000 men who envy them that freedom, envy the exuberance of spirit that engenders that spontaneous outburst of song. Having lost the most precious of their possessions—their freedom—these men in grey are learning at bitter cost something of its true value.

Housed in "Silver City," the cell block in which these lines are being written, are 1,400 men. Men whom society has labeled "unfit" and relegated to the limbo of its "social junk-heap." Men with feelings, hopes, fears and emotions, the same as those to be found in their more fortunately situated brethren. Men with souls. . . .

Outside, the gathering dusk deepens.

A gong rings, its clarion voice rising above the sound of men moving about in crowded cells, above the low hum of many voices. The great building becomes expectantly quiet, the voices are stilled.

Magical Hour of Music

It is the music hour.

From a cell almost immediately above mine comes the twang of someone tuning a stringed instrument. Suddenly a burst of music wells forth. Perhaps many of the men do not recognize the air, but they like it; they listen in quietness that can be felt. The music swells and throbs as the musician plays measures that bring haunting memories of an almost forgotten past. Memories of things that might have been. . . .

That musician is a colored lad. He is playing upon an instrument of his own manufacture. An instrument, we might almost say, of his own design: a long-necked, one-string fiddle!

Some men continue to increase their knowledge and capabilities in spite of their handicaps or surroundings. This Negro lad, and in fact almost all prison musicians, rightfully belong to this group. For, strange as it may seem, really accomplished musicians very, very seldom enter prison. Those to be found there are prison-developed, almost without exception.

The old saying: "Teach your boy to blow a cornet and he won't blow a safe," seems to have ample foundation in fact.

The story of the burglar who, on one of his "professional visits," seated himself at a piano to "tear off" a few bars, and in the operation managed to get caught and ultimately lodged where the tearing off would not be found so easy, may have caused many a mild chuckle, but is more than a little far-fetched. Those in a position to know will tell you that musicians are not usually criminals, and vice versa.

But, you may say, how about prison bands, orchestras and so forth? The answer becomes fairly evident if we but study a moment. Give any music teacher, whatever his capabilities, a group of students who are to study with him from now on, and he will turn out some kind of musical organization. The "from now on" is used advisedly, for in these days of excessive sentences—imposed in the erroneous belief that they will help cut crime—the average prisoner considers his term in that light. Another point in support of this contention is that only those with a lengthy term of years to serve are considered for prison musical organizations, unless, of course, they are already able to play some instrument.

Here in the Ohio Penitentiary, the largest of the "Big Houses," we have quite an extensive musical organization: a band, an orchestra, a string orchestra and a saxophone quartet. In addition, there are many individual specialists. They are competent musicians. They surely ought to be, for the sum total of years they have served—not to mention those yet to come—could readily be mistaken for the aggregate of the much discussed Allied war debts! Talk about time for practice!

This situation holds good in spite of the fact that, of all musicians released on parole in a period extending over ten years, those returned to the institution can readily be counted on the fingers of one hand, and still have one or two to peck out the information on a typewriter. Verily, though there is abundant proof of the "music hath charms" theory, penologists seem a little reluctant to recognize the fact. (Unemployed musicians with phantom thoughts of riches and glamor in nefarious enterprise, please note!) The glamor of crime is a delusion and a snare, its riches, a myth; but its heart-aches, its misery and its ultimate ruin of those who follow its trail, are a grim reality, an absolute certainty.

But we are not discussing crime, so back to our point.

The Birth of an Artist

Hundreds of thousands of people have heard music broadcast from within these walls by the prison orchestra, rather appropriately named the "Rogues of Rhythm." That they give a creditable performance is attested to by the popularity of their program, a weekly feature over Station WAIU of Columbus, O.

These Rogues of Rhythm were assembled and trained by a young prisoner serving a long sentence for bank robbery. When he entered the institution, the only notes he knew or cared anything about were bank-notes. By dint of diligent study and constant practice, he became a really accomplished musician. Enthusiastic about his studies, he enlisted recruits; this popular orchestra is the result.

One of the most touching experiences of my life was to listen, over the radio, to this lad play a beautiful clarinet solo; the favorite song of one who was a friend to every man within these grim walls, and who lay sick and dying. With the haunting strains of the melody mingled the fervent prayers of this entire grey brotherhood; prayers of men who had even forgotten how to pray, but who nevertheless poured out a sincere petition to their Maker in behalf of this proven friend and counselor.

That young musician has left the prison and gone on to better things. Today he has an orchestra of his own that is proving popular even in these troublous times, with music-lovers living around one of the greatest industrial cities in America. He was a bank-robber. Maybe he was a criminal—though by no means all men in prison are criminals in the true sense of the word—but those of us who know him best are confident that his is now the soul of an artist. In such there can be no room for the sordidness of crime. One cannot be an artist and a criminal; seldom, indeed, can one even be a musician and a criminal. Just as oil and water will not mix, the soul of man will not allow the presence of both the beautiful and the ugly.

Compositions Win Success

If this were but one isolated instance, it would prove nothing. Such, however, is not the case. There are plenty of others. Various members of our prison musical organization have written songs that have gone into several printings, some of the numbers having become popular over the air. The flood of requests and the continuation of the broadcast hour are, you will agree, ample proof of popularity.

But what does all of this mean to the man in prison who is not a musician? What does it mean to society in looking towards the betterment of those now incarcerated? These are fair questions; they merit a fair answer.

If we consider the interests of society—and such interest should and does come first—there is abundant evidence of music performing a very worth-while work in penal institutions. How? Well, first of all, it brings a keen realization of the beauties and joys of life that have been sacrificed on the black altar of crime. It promotes a very real desire for better things, for better surroundings and better interests. From such beginnings spring the seeds of reformation, for, after all, no man will ever change for the better unless there is first a desire for that change. Music plays a very definite part in implanting that desire. Even if we were to disregard every other consideration, this one point is more than sufficient to establish real worth. But let us look further.

Music serves as a means of recreation as well as a tonic to the men in grey. It provides, in a measure at least, food for emotionally starved souls. And most men in prison are emotionally starved, though they would probably be a little uncertain, if not downright skeptical, were you to attempt to tell them so. They lack that indefinable something that goes with love and fellowship of man. Music helps in alleviating this condition, but nothing will eradicate it, so long as an unnatural living condition imposes its toll.

Anything that helps to make life just a little more worth living rightfully deserves a place in the harsh and cold existence of those who are known by number rather than by name. Music certainly does this, better perhaps, than any other one thing.

Prisoners as a whole show a surprisingly keen appreciation of music; even good music. It would take a psychologist and a lot of long-winded text-book theories to explain the why and wherefore, but I have seen prisoners of limited intelligence—and certainly none of them are brilliant or they wouldn't be where they are—sit and listen in open-eyed rapture to operatic compositions rendered by talented artists. It stirred something within them that they could not have explained even if promised an immediate pardon for so doing. And the only thing a prisoner would rather have than freedom, is more freedom!

"Blues" Aid Dreams

Popular music, of course, meets an enthusiastic reception. The sentimental and love themes—catering to those starved emotions again—seem to rank first in popular approval. Everything musical, from classical scores to Mississippi levee "blues," finds expression and appreciation. Who will say that all of them do not serve their useful purpose?

There is the gong again, bringing an end to the music hour.

The colored lad is playing a number by one of the most popular of present-day composers. A melody of spring and love and happiness. . . .

Were it possible for the composer of that song to stand quietly in the corridors of this great cell-block and put a finger on the pulse of feeling, on the surge of emotion; if he could visualize but a small part of what that song means to these men, the experience would prove a never-to-be-forgotten one. A certain satisfaction that money alone cannot give would be his: the knowledge that he has brought something of beauty and feeling into the lives of men who know only too well the ugly and the unfeeling.

In a short half-hour the lights will vanish and grey shadows become inky blackness. Throughout this great prison men are preparing for the night. Some are taking a last smoke; others stand before photographs of wives, mothers, sweethearts and loved ones, wondering, hoping, praying. . . .

Regardless of what occupies them, the heart of each of these men is just a little lighter, a mite happier and more content, because of having listened to an hour of music.

In the cell to my right is a life-termer. He is humming a refrain as he lets his bunk down from the side wall and prepares for bed. It is the air the colored lad played last. Young, in prison for life, an interminable stretch of drab, colorless and hopeless years before him but going to bed with a song on his lips—because of the magic power of music!

Truly, music hath charms.

Columbus, O., February 17, 1933.

To the Musical Courier:

With somewhat better than ten years of residence in the country's largest prison, I should be qualified to treat the subject of the enclosed article.

Entering the prison at the age of nineteen years on a charge of robbery, I've managed to devote considerable time to writing. At first it was merely a means of killing this time instead of letting it kill me, but it has since come to fill a more important and worthwhile part of my existence.

I have sold material to more than a score of publications ranging from the religious to the ridiculous; from the better to the not-nearly-so-good. I can and will supply editorial references, should you desire same.

Wishing you and your publication continued success,

I am

Very truly yours—and Ohio's,

Don James Johnston,

Lock Box 511-51597, Columbus, O.

Class or Private Lessons?

By HOWARD S. MONGER

CLASS method or private lessons? The answer to class or private lessons is most emphatically, "both." However, each has its advantages and disadvantages—its place in the educational system—although that place will vary tremendously in different communities depending upon policies held by past and present music teachers and by the community as a whole.

As a rule the privately trained child will possess the highest degree of technical skill while the class trained child will possess better rhythm and general knowledge of music; however, a teacher who is thoroughly trained as a musician and a teacher will produce excellent results by either method. The most logical development where conditions are favorable is to discover the talent by the class method and develop it to artistic standards of perfection by private instruction. This procedure not only gives every child a taste of practical instrumental music appreciation but, by the trial and error method, urges the talented one to continue the study of music on an instrument that suits his tastes and requirements and the non-talented one to seek some other field of development.

Very often the parent decides to give Johnny or Mary music lessons. An instrument is purchased, possibly a violin or piano, and a music instructor is engaged. Nine chances to one the instrument will not suit the physical or mental requirements of the child or he does not like to practice, soon becomes discouraged and discontinues lessons. The private teacher and parents have endured in vain the discords which all beginners make, and valuable time and money have been wasted. This no doubt explains why 90 per cent of instructional instrumental music published is in grade one. Thus 10 per cent of all pupils started in the above manner continue their work after one year.

What Instrument?

The modern, efficient instrumental class teacher will be both teacher and musician in the right proportion and develop each child individually as well as direct the class as a whole. The child is given a very brief but thorough physical, mental and aural examination to determine what instrument, if any, best suits his physical requirements and whether or not he would profit by musical training. All are given the same opportunity to express themselves, in individual and group work, at least for the sake of music appreciation. If the chosen instrument does not fit the child another instrument is immediately substituted unless, however, the child shows signs of laziness or lack of attention, in which case the cause is sought and remedied. In most cases if the child is given the instrument which he likes most and is taught by an inspiring, fair teacher as much will be accomplished as the natural talent of the child permits. Where the proper incentive has been given and conditions favorable to the class method have been maintained from 75 to 90 per cent of those who enter the class continue after one year, some in orchestra and band work, others with private study in addition.

At the present time there is a crying demand for teachers who are very proficient on one or two instruments, who know the principles of all instruments thoroughly, and who know children and can teach classes in beginning instruments without allowing bad habits to be formed. The school instrumental music teacher must develop and maintain a high standard of musicianship and teaching technic. Also he must acquire and display an unusually high standard of technic in the form of public performance. The medium of expression may be an instrument of personal choice, i. e., violin, clarinet, cornet, piano, or it may be the symphony orchestra or concert band. Competition becomes keener each year and the wise teacher will find his best medium of expression and develop it to high professional standards. He should get away from *tradition, superstition, fear,* and *self-indulgence* which have ruined so many players and teachers.

(Continued on page 27)

IN NEXT WEEK'S ISSUE

TENORS WHO HAVE MADE LOVE TO ME

STORIES RELATED BY LEADING SOPRANOS

By Emil Raymond

Vienna Commemorates Wagner With Appropriate Observances

City Recalls Its Associations with Bayreuth Master—President Unveils Tablet on Hotel Front—Opera and Orchestras Give Festival Performances—A New Conductor-less Orchestra—Chamber Music and Soloists Heard

VIENNA.—Now it is Wagner's turn. Everyone is talking Wagnerism once more. The only difference between now and the 80's is that the anti-Wagnerians have been practically wiped out.

Memorial music festivals on an immense scale started after the world-wide success of the Beethoven year, 1927, and the still wider success (because it reached the broad masses) of the Schubert year, 1928. They were marked in Austria especially not only with the external manifestations, such as renaming of streets, dedicating monuments, and coining Schubert money, but caused also a deeply penetrating familiarity of the public with the composers to the degree of popularizing them entirely. Since then Vienna has marked the 175th anniversary of Mozart's birth in 1931, the 200th year of Haydn's birth in 1932, and 1933 is the Brahms-Wagner year, 100 years since Brahms was born and fifty years since the non-Viennese Master passed away in Venice.

He is, in fact, the only non-Viennese among all those named. To them Vienna was the home and the musical fatherland, whether they had been born there or not. All of them are buried in Vienna. Only to Wagner she was just one of the stations on the stormy, thorny, victorious path to Bayreuth. She acted alternatively as his mother and as his stepmother. Here were the stormy ovations to Lohengrin and The Flying Dutchman, and here was the endless waiting for the yearned premiere of Tristan and Isolde, which was continually put off and never took place.

In Vienna lived the bitterest and the most dangerous of Wagner's foes, Eduard Hanslick, the critic. In Vienna was Johann Strauss, whose music, together with the cholera epidemic, which raged in Vienna in 1832, put the nineteen-year-old Wagner to flight after his first visit to the City of Laughter. On that occasion he exclaimed: "A neglected, Asiatic city, which is not even German." And here in Vienna was Johann Strauss the Younger, who always included Wagner's works in his park concerts.

THE WORLD'S WAGNER CAPITAL

The best performance of Lohengrin ever heard by Wagner was given in Vienna. This city became later under Richter, Mahler, Richard Strauss, and Krauss the leading Wagner city in the world. Now Wagner exclaimed of the Viennese: "An unbelievably lovable, lively people!" (years after calling them "Asiatic"). This city supplied the bulk of the artistic forces in the Bayreuth Festivals. In this city the Siegfried motive is whistled by the street boys.

This year on the anniversary of his death, February 13, the Wagner memorial exposition was opened in the Konzerthaus by the president of the Austrian republic, Wilhelm Miklas. In his speech he mentioned that there had already been a Wagner exposition in Vienna in 1892. The difference between that and the present exposition is that then Wagner was the subject of a bitter controversy; now his work and memory reign supreme.

The exposition revealed models of famous Wagnerian scenery sets, furthermore Wagner paintings, letters and numerous rare caricatures of the Master. The costumes of the first Viennese performance of Tannhäuser were also to be seen.

WAGNER TABLET UNVEILED

With the dedication of a tablet on the Hotel Imperial wall, where Wagner was once a guest, and with the two-page editorials in the leading Viennese newspapers, the official ceremonial tributes to the universal musical genius were taken care of. The unofficial memorial evenings, musicales, and festivals in his honor are too numerous to be named. By far the most effective way of celebrating in Vienna is by the practical *musizieren*, i. e. music making. And none of the musical institutions here remained behind in zeal and devotion.

PARSIFAL AND THE RING

To begin with the most pompous and the most glorious—at the Opera. A gigantic new production of Wagner's last tonal testament, Parsifal, on the day of his death was the most earnest reverence thinkable. This opera, which is divine service rather than a play, is given in Vienna twice a year, on All Saints' Day and on Easter. Not a suggestion of applause is ever heard. This time the solemnity of the performance reminded of a funeral service. Schipper as the pathetic Amfortas, Mayr in the majestic role of Gurnemanz, Lorenz' heroic presentation of Parsifal, Wiedemann's sinister Klingsor, and Rünger as Kundry, mellow voiced with no shade of harshness, all helped Clemens Krauss to conduct a historic performance.

If Parsifal is a funeral service, The Ring of the Nibelungs is a genuine gala celebration. Here the audience may applaud and shout "Hoch!" between the acts to their hearts' desire. And the desire is pretty strong when the Ring is played in festival fashion with Voelker's mighty interpretation of Siegmund, Manowarda as the one-eyed god on one evening, and doing the uncanny Hagen on another. Only a home-grown Brünnhilde is constantly absent in Vienna and always has to be borrowed. This time it was Frau Ohms, a noble voiced singer with an understanding for the role.

(Photo © Willinger.)

VIENNA HONORS A FAMOUS COMPOSER.

President Miklas of the Austrian Republic (left) dedicating the Richard Wagner Memorial Tablet on the Hotel Imperial, the gift of the Schubert Bund, which commemorates the residence there of the composer and his family in the year 1875, during the rehearsals for the Vienna premières of Tannhäuser and Lohengrin.

OTHER CELEBRATIONS

So much for the Opera's demonstration of reverence. The Wiener Philharmoniker presented the overture and bacchanale from Tannhäuser, the Siegfried Idyll, and the prelude to Meistersinger, representing the young, passionate Wagner, the ripe, deep-feeling Wagner, and the aged, mellow, good humored Wagner respectively. Clemens Krauss conducted with his usual typically Wagneristic dramatic vigor.

The Vienna Symphony Orchestra did its share in the three all-Wagner programs, one of them in the Konzertverein series under Reichwein and two in the popular series, all sold out.

Even the Volksoper, which recently had to detour from the idealistic ambitions of its director because of financial need and take up operetta, interrupted the daily performances of Millöcker's Gasparone (where Leo Slezak scored triumphs night after night) to play Meistersinger on Wagner's death day. However the audience remained true and came in crowds. It would have been a shame for Wagner-loving Vienna, indeed, if this substitution had caused empty seats.

One must keep in mind that neither chamber music organizations nor soloists could do anything to honor the master, who was too occupied with music drama to enrich any other literature. Still the city seemed flooded with Wagner, Wagnerism, and Wagnerians. His music was heard everywhere.

A CONDUCTOR-LESS ORCHESTRA

In recent chamber music concerts the newly formed *Kammermusik*, coached by Simon Pullman, carried away well-earned laurels. The *Kammermusik* consists of a quadruple string quartet with basses and winds sometimes added. They play without a conductor. What is most astonishing is that these young people (twenty to twenty-eight years of age) play symphonies as well—those which are written in chamber style (they attribute this style to Beethoven's Pastorale, for example). Almost a symphony orchestra fills the stage. The eye misses the conductor; but not the ear. Their precision and clarity are admirable; they astound with their exact ensemble playing. In short, this is the practical demonstration of Pullman's idea that the baton is no instrument, and that the conductor's business is to rehearse the music and leave the musicians alone in the concert.

In some works of Beethoven, Mozart, Milhaud, and Purcell, the *Kammermusik* solves brilliantly the problem of ensemble playing without conductor. Beethoven's sixth symphony, however, stands on the very frontier of their territory. One wonders whether the efforts (which are successful, no one denies) are not too great, and whether the success of perfect ensemble playing is not made at the expense of something else—say individual personality of interpretation.

AUSTRIAN COMPOSERS' LEAGUE

The Oesterreichische Komponistenbund, an energetic organization aiming at acquainting the public with young Austrian composers, continued its work by presenting in a series of concerts chamber works of Bittner, Wilhelm Gross, Egon Konrauth, and Erich Wolfgang Korngold.

The regular concert of the Rosé Quartet, postponed from January, consisted of a quartet by Ast, a rather banal, unchamber-like piece of work; the Schumann lovely E flat major quintet (piano part excellently played by the Viennese pianist Paul Weingarten); and the Dvorák F major quartet.

Among the soloists, singers prevailed. Dusolina Giannini scored a decided success. Two pianists distinguished themselves; a Miss Rapin, who is of the virtuoso type, and a Viennese girl, Lilly Winzberger, who dedicated herself to old lyric Italian arias. Together with Miss Winzberger appeared Irene Hertig from Lausanne and gave authentic interpretations of Liszt, Ravel and Isserlis.

Two American pianists were heard with pleasure, Willard Macgregor in a second successful recital including the Brahms F minor sonata, and Eleanor Spencer, who filled the great hall of the Musikverein building. The entire gross proceeds went to the Winter Relief Fund. Miss Spencer gave admirable readings of Brahms and Schumann and charmed the audience by well selected numbers of Ravel and Debussy. She was recalled many times and forced to play again and again.

ANATOL RAPOPORT.

Metropolitan Gives Four Operas in Baltimore

Tristan, Rigoletto, Pagliacci and Emperor Jones Sung

BALTIMORE, MD.—Baltimore's attendance at each of the three performances of the Metropolitan Opera Company, might almost be termed a defiance of the economic situation. The city may well be proud of the result, and the Metropolitan's decision to visit no city outside of New York except Baltimore proved a wise one. High merit on the part of the Metropolitan songsters culminated in what Baltimore has written down as the greatest Tristan and Isolde ever given here, with Melchior, Leider, Olszewska and Schorr in the cast.

It was more or less traditional to start the season with a Verdi performanace and Rigoletto was chosen. Pons, Bonelli, Lauri-Volpi, Gandolfi, Pinza and Swarthout were the singers, and a superb performance was the result, bringing applause to the artists.

Lauri-Volpi appeared in Pagliacci, which was presented in conjunction with Emperor Jones the second night. The tenor was in far better voice than on his first appearance and with the magnificent Bori as Nedda, the tuneful Leoncavallo work proved one of the highlights of the company's visit.

The Gruenberg opus of the Pullman porter who became an emperor, aroused much discussion and the general feeling was that it will soon find its way to the shelf with other operatic novelties of the past few seasons. Tibbett's interpretation was a great one.

Concerning Tristan and Isolde there were no two versions. It was accorded the highest praise by all and unquestionably was the best performance from every viewpoint. E. D.

St. Louis Orchestra Heard by Capacity Audiences

Barrère Little Symphony Delights in Principia Series

ST. LOUIS, MO.—Sergei Rachmaninoff was greeted with two sold-out houses when he appeared as guest artist with the St. Louis Symphony Orchestra at the concerts of March 10 and 11. For the Saturday evening concert, extra chairs had to be supplied and a large number of late-comers who besieged the box-office registered keen disappointment when they found that not even standing room was available. The pianist was in the height of form as he performed his familiar C minor concerto, and although he and others have given this same work on several occasions, the interest in it seems never to lessen. At both concerts the artist responded to two vociferously demanded encores.

Vladimir Golschmann's orchestral accompaniment matched the virtuosity of the soloist, thus presenting an ensemble of noteworthy eloquence. For his orchestral program, Mr. Golschmann played the Brahms Tragic Overture and Chausson's fifth symphony in a style that warranted unstinted praise.

LJUNGBERG IS SOLOIST

The March 17 and 18 symphony concerts brought as soloist the Swedish soprano Goeta Ljungberg, who made her first local appearance in a program devoted entirely to the works of Richard Wagner. Given three places on the program, Mme. Ljungberg was heard in Elsa's Dream from Lohengrin, Elisabeth's Prayer from Tannhäuser and the Liebestod from Tristan and Isolde.

The orchestra was heard in the Flying Dutchman overture, the Bacchanale from Tannhäuser, and the Song of the Rhine-daughters from Die Götterdämmerung, which gave Mr. Golschmann his annual opportunity at Wagner delineation, a task with which he acquitted himself nobly.

The final concert in the student series was given on March 16, when twenty-nine awards were presented to students in the annual contest, in which they express their emotions to the music in various mediums, such as poetry, sculpture, musical composition and art work. There were 102 entrants in the contest, and the awards were made during the intermission by Mrs. Dudley French, chairman of the contest, and by Mr. Golschmann.

BARRÈRE PLAYERS APPLAUDED

The Barrère Little Symphony drew a capacity audience on March 17 to Howard Hall, where this organization appeared under the auspices of the Principia Concert and Lecture Course. Music from the seventeenth to the twentieth century was encompassed in a program of delightful interest and appeal, and which was lengthened with extras through the insistence of the enthusiastic audience. Georges Barrère not only conducted with skill and understanding, but also included several flute solos without which no Barrère appearance would be complete.

William Wahlert, St. Louis bass-baritone and artist-pupil of Clay Ballew, was heard in recital on March 17 at the Concordia Seminary Auditorium. Arias and songs in Italian, Russian, French, German and English, comprised the program which proved one of the enjoyable musical events of the season. In character of voice and through his dramatic instincts, Mr. Wahlert inspires reminiscences of Chaliapin, and he includes in his repertoire many of the works interpreted by the Russian. O. C.

Two Composers Receive Guggenheim Fellowships

The John Simon Guggenheim Memorial Foundation has renewed the fellowship granted last year to George Antheil, composer of Trenton, N. J., and granted a fellowship for 1933-34 to Paul Nordoff, composer of Philadelphia. Both are to engage in creative work in musical composition abroad. Fellowships in many branches of art and science were awarded to scholars and artists from the United States, Argentina, Chile, Cuba, Mexico and Puerto Rico. The fellows from Latin America are to come to the United States to carry on their work, while those appointed from the United States go to other parts of the world. The foundation is a memorial to a son of former United States Senator and Mrs. Simon Guggenheim, and was established to assist scholars and artists in carrying on original research and creative work under the freest possible conditions.

Rethberg Gives Impeccable Recital for Boston Throng

Piatigorsky Wins Enthusiasm as Orchestral Soloist—Joseph Wagner Leads Civic Symphony

BOSTON,—Several celebrities descended on this town in the most active week of concerts we have had for a long time. They included Sergei Rachmaninoff at Symphony Hall on March 19; Elisabeth Rethberg at a Statler morning musicale on March 22; and Gregor Piatigorsky, who was soloist with the Boston Symphony Orchestra (under Serge Koussevitzky) on March 24 and 25.

Mme. Rethberg, who had been heard in Boston only once previously, a decade ago, gave a thrilling exhibition of the art of singing, such as I do not recall during the present season here. In a program that included arias by Beethoven, Gounod and Wagner, and songs in English and German, Mme. Rethberg was not guilty of a single slip in vocalization or in phrasing. Such technic and art of phrase, indeed, must have pleased those who are perpetually recalling the "old school." As to interpretative style and the various other gifts necessary for a singing artist, Mme. Rethberg exemplified them all to high degree. A crowded room of listeners applauded the performer, who was giving the last in this season's series of musicales under the auspices of the Boston School of Occupational Therapy. An imposing list of artists has already been announced for next year.

GREAT PERFORMANCE OF DON QUIXOTE

Mr. Piatigorsky combined with the Boston Symphony Orchestra under Koussevitzky to give an exquisite presentation of Strauss' Don Quixote. The Boston audiences listened with baited breath to the superb musical delineation of Strauss, matched tone for tone and phrase for phrase by the players. At the end of the performance, to which Jean Lefranc made a large contribution as solo violist, the audience broke into stormy applause.

In the first part of the concert the cellist had been soloist, as well, in Gaspar Cassado's transcription of the Mozart horn concerto in E flat. Here, too, he was an impeccable virtuoso and artist, but the music, of course, was far less engaging. The program began with the Elegiac symphony of Locatelli, played for the first time in Boston.

RACHMANINOFF PLAYS FOR SMALL HOUSE

Even though the audience before Rachmaninoff was the smallest he has had in Boston in years, he was in fine fettle. His program ranged through familiar classics from Bach to Liszt, with a pair of transcriptions and three preludes by the pianist himself thrown in. One would have thought that such a solid program, with Rachmaninoff for its exponent, would have proved a sufficient attraction to crowd the hall.

CROWDED CONCERT DAY

There were, it is true, three other attractions going on at the same time. In Jordan Hall, Alex Thiede, formerly violinist with the St. Louis and Philadelphia Symphony orchestras and now resident in Boston, made an auspicious début as conductor of the newly organized Boston Philharmonic Orchestra (with which Leginska began her conductorial career several years ago). Mr. Thiede exhibited an efficient talent over his insufficiently rehearsed group; and Howard Goding played a superb version of the solo part in the Tschaikowsky B flat minor piano concerto.

WAGNER LEADS CIVIC SYMPHONY

Joseph Wagner and his Boston Civic Symphony Orchestra, meanwhile, were playing to a capacity audience at the Boston City Club. Frances Foskette, soprano, sang an aria from Aida, and Rosario Mazzeo, clarinet, was soloist in a Mozart concerto. Finally, at the Boston Art Club was being given an excellent program of chamber music under the auspices of the Flute Players' Club, with Mrs. Wyman Whittemore, soprano, the Durrell String Quartet, and various members of the Boston Symphony Orchestra as the performers.

In the evening of the same Sunday, the Chamber Music Guild of Boston gave its monthly concert at the Felix Fox School. On the program were Paul H. Allen's cello-piano sonata, a Mozart horn concerto, a group of songs, and the Mozart clarinet quintet.

On March 20, at the Repertory Theatre, Ted Shawn and a company of dancers opened for a week of varied programs, under the auspices of the Boston Circle of the Florence Crittenton League. A fashionable audience applauded Mr. Shawn and his cohorts in an entertaining and artistic group of dances. At the same time a two-weeks' run was begun at the Plymouth Theatre by Vittorio Podrecca's Piccoli, appealing largely to the audiences that frequent the concert hall and opera house.

Maurine Palmer, contralto and David Blair McClosky, baritone, gave a joint recital at Jordan Hall on March 21. A fine program included, among other things, the Brahms duets, op. 28. Mr. McClosky was in excellent voice, and sang with authority and emotional fervor as well as taste. Miss Palmer's intelligent efforts were handicapped by indisposition. M. S.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised Provisional List, Subject to Addition and Correction

NOW IN PROGRESS*

To May 10	Leipsic (Wagner's Birthplace)	Wagner Festival (Operas and Concerts)
To September 15	Leipsic	Wagner Commemorative Exhibition

APRIL-MAY

April 1—3	Dortmund	Westphalian Bruckner Festival
April 8—10	Aachen	102nd Nether-Rhenish Festival
April 17—September 9*	Stratford-on-Avon	Shakespeare Festival (Symphony Concerts on Sundays)
April 22—23	Dortmund	German Sängertag
April 22—June 5	Florence	Maggio Musicale
April 30—May 4	Florence	International Music Convention
May (all month)	Florence	Maggio Musicale Fiorentino; and (to May 4) International Music Congress
May 1—June 10	London	Covent Garden Opera Season
May 8—12	London	London Brahms Festival (B.B.C.)
May 8—13	Dublin	Feis Ceoil (All-Ireland Music Festival)
May 15—19	London	London Musical Festival (B.B.C. Koussevitzky)
May 16—21	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 7 (Brahms' birthday)	Hamburg (Brahms' birthplace)	Brahms Commemoration
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 6—8	Berlin	Brahms Festival (Singakademie)
May 12 onwards	Hamburg	Brahms Festival
May 16—18	Berlin	Brahms Festival (Chamber Music)
May 13—17	Würzburg	Brahms Festival
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)

JUNE

Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival

* These events are not repeated under the following month headings.

Yaddo Announces Second Music Festival

The corporation of Yaddo announces its second Festival of Contemporary American Music to be held at Yaddo, Saratoga Springs, N. Y., September 30 to October 3. Plans are being made for at least three concerts of chamber music and a series of conferences for composers. The programs will be chosen by a central music committee, consisting of five composers, aided by a number of regional representatives covering all the larger music centres of America and Europe. The central music committee for the 1933 festival is made up of Aaron Copland, chairman; George Antheil, Richard Donavan, Wallingford Riegger and Randall Thompson. A partial list of composers acting as regional representatives includes: Boston, Walter Piston; Chicago, Wesley LaViolette; Cleveland, Herbert Elwell; Los Angeles, Roy Harris; San Francisco, Henry Cowell; Seattle, George F. McKay; Washington, Carl Engel; France, Virgil Thomson; Mexico, Carlos Chavez. Composers are invited to submit music to their regional representatives, but they may also send their works directly to Aaron Copland, chairman Music Committee, care of Cos Cob Press, 209 West Fifty-seventh Street, New York, N. Y. Compositions for violin, viola, cello (string quartet), flute, oboe, clarinet, bassoon, horn (wind quintet), piano, voice, or any combination of these will be acceptable. Short piano pieces or songs will not be considered. Manuscripts should be mailed before July 1, accompanied by return postage, with the understanding that Yaddo assumes no responsibility in case of loss.

Special Music for League of Composers Anniversary

The birthday program with which the League of Composers celebrates its tenth anniversary, takes place on April 2 at the French Institute, New York. Prominent composers have written special works for the occasion. Aaron Copland contributes an Elegy for violin and viola, to be played by Ivor and Charlotte Karman. Carlos Chavez has written a woodwind quartet for clarinet, trumpet, oboe and bassoon. The performers are Messrs. Bellison, Miller, Labate and Kohon. Darius Milhaud is represented by two numbers for vocal quartet *à cappella*, the music set to verses by Blaise Candrars, Chant de la Mort and Le Danse des Animaux, and the singers being Ruby Mercer, Joan Peebles, Willard Young and Robert Crawford. G. Francesco Malipiero's work is entitled Epodi e Giambi. It is scored for violin, oboe, viola and bassoon and will be performed by Harry Katzman, Bruno Labate, Charles Lichter and Benjamin Kohon. Alfredo Casella has written a sinfonia for piano, clarinet, trumpet and cello, which is to be played by Harrison Potter, Simeon Bellison, S. Miller and Sheridan Russell. Alexander Tcherepnine's suite for violin and cello will be presented by Ivor Karman and Sheridan Russell; Serge Prokofieff's sonata for two violins, by Paul Kochanski and Louis Persinger.

600 Musicians Receiving Help from Musicians Emergency Aid

Walter Damrosch predicts that the total receipts for the five benefit concerts of this season given for the Musicians Emergency Aid at Madison Square Garden, New York, will exceed $30,000 after the final event, April 3. Kreisler and Rachmaninoff are to make a joint appearance (their first) on this occasion, and large attendance is expected. Damrosch himself is to conduct this concert instead of Eugene Goossens, who is recovering from an illness.

Dr. Damrosch said that he had originally planned to use the money raised by the Madison Square Garden events as a nucleus for a substantial permanent fund for the aid of our needy musicians. However, if conditions do not improve, he intends to give the directors of the Musicians Emergency Fund freedom to use the money as they see fit. Direct financial help or engagements contracted through or supplied by the committee have helped some 600 musicians. Dr. Damrosch added that a "by-product" of the Madison Square Garden concerts was that they have created an enormous new audience for real music, particularly among those able to spend only twenty-five or fifty cents for admission. "At every concert," he said, "the top gallery, seating more than 5,000, has been sold out, and at two of the concerts there were hundreds of standees." For the benefit of next season's Emergency Aid Fund, Dr. Damrosch plans "a grandiose entertainment the like of which has never been seen before and which is expected to draw out the largest single audience ever assembled in this city."

All-Southwestern Piano Tournament to Be Held in May

ABILENE, TEX.—The fifth annual All-Southwestern Piano Tournament, under the auspices of the National Bureau for the Advancement of Music, will be held this year in eleven different units on May 11, 12 and 13. Localities of the units are Abilene, Dallas, Waco, Tyler, Beaumont, San Antonio, El Paso and Lubbock, Tex.; Albuquerque, N. M.; Oklahoma City, Okla.; and Shreveport, La. Piano students of all ages of grade school, high school and college, from Texas, New Mexico, Oklahoma and Louisiana, are eligible. Dr. John Thompson, of Kansas City, teacher and composer, will be the supreme judge of the tournament. A uniform standard of judging will prevail in each unit, making a final elimination unnecessary. District and Southwestern winners will be chosen from the reports of all units. A board of judges has been appointed to assist Dr. Thompson. Bernard Richards of Abilene is the general secretary of the tournament.

Schelling Awards Prizes

Medals and ribbons were awarded to the children submitting the best notebooks for the season of the second (advanced) series of the New York Philharmonic's concerts for children and young people. The awards were distributed on March 18 at the sixth and final concert of the series at Carnegie Hall, New York. Medals went to Jim Dunlop, eleven years old, Riverdale Country School; Mary Biddle, thirteen, Miss Hewitt's School; and Samuel Schafer Wolf, fourteen, Fieldston School. Those who received ribbon badges were Jean McCoy, Madeleine Butt, Jeanne Monroe, Helen Casey, Mitchell Mulholland, David Prensky, Elizabeth Aiken, Doris Cohn, Bernice Cohn, Marie Louise Walbridge, Newbold Rhinelander London, Lawrence Smith, Mary Cohalan, Phyllis Hecht, Virginia Davis, Billy Nicoll, Herbert Kanner, Gerda Bregman, Esther Prager, Virginia Nichols, Gerald Burnett O'Grady, Constance Buttenheim, Gloria Viggiano, Winifred Byles and Danny Dannenbaum. Children who turned in notebooks which are "highly commended" but for which they received no actual prize, had their names announced from the platform: Grace Farjeon, Lloyd Ulman, Anne V. Saks, Enid Gerling, Barbara Bradley and John Watson.

School of Vocal Art Offers Summer Courses

The New York School of Vocal Art, which was established in Carnegie Hall, New York, last fall, announces summer master courses from July 3 to August 12. The faculty includes Adamo Didur, basso of the Metropolitan Opera Company for a score of years; Herbert Gould, baritone of the Chicago Civic and New York Opera companies; Luella Melius, coloratura soprano of the Chicago Civic Opera, the Paris Grand Opéra and other organizations; and Ralph Errolle, tenor with the Metropolitan and Chicago Civic Opera companies. The school has been organized under the sponsorship of Paul D. Cravath, chairman of the Metropolitan Opera Association; Deems Taylor, Daniel Frohman and others.

Paris Composers Will Create Tone Films for Opéra-Comique

Movies Are to Occupy Famous Lyrical House Several Times Weekly—Opéra-Comique Restores Rameau Opera—Don Giovanni in the Original—Colonne Orchestra Sixty Years Old

PARIS.—In last week's parish notes, I mentioned the noisings about the possible installation of movies at the Opéra-Comique. The rumors seem to have had foundation, after all, for a moving-picture machine has been put in and all is in readiness for the opening of "screeny" hostilities. Director Gheusi's plans are many, including séances on Monday evenings, Thursday matinees and other convenient days. He proposes to give musical films, composed and interpreted by French musicians, said films to be the exclusive property of the Opéra-Comique and to be shown only at that theatre. The new apparatus is movable, and will also be utilized for certain effects requisite to Tristan and Isolde, La Tour de Feu, and for modernizing (to a degree), the old-fashioned and inadequate lighting system still prevalent on the Comique stage.

A MODERN ROUSSEAU

The musical event last week was the restoration, at the Opéra-Comique, of Tarass Boulba, opera by Marcel Samuel Rousseau, libretto by Louis de Grammont, after Gogol. The work, created thirteen years ago at the Théâtre-Lyrique, then directed by M. Gheusi, now director of the Opéra-Comique made a hit at the time, not only in Paris, but notably at Lyon, Nice, Rouen, Nancy, Gand and other provincial centres.

At a time like this, when other operatic houses are fast closing their doors or begging for money to keep them open, nothing but praise can be given to the Opéra-Comique and M. Gheusi for the new production of a music drama. Whether Tarass Boulba will prove to be the money-maker so badly needed by the Salle Favart, remains to be seen. It is, however, a highly artistic production, magnificently staged and costumed and interpreted up to the Comique's maximum of efficiency.

BASED ON GOGOL TALE

Everyone, I presume, is familiar with Gogol's tale of Tarass Boulba, so only the briefest remarks thereon are necessary. As you will recall, the time is seventeenth century Poland, the place is Kiew, the girl is Xenia, and her lover is Andry. True to type, there are battles and victories, a grandiose fête and a horrible murder, and Tarass Boulba falls in line with Boris, A Life for the Czar and Prince Igor, and other epic music dramas concerned with what Pouchkine called "the ancient Slavic intestinal quarrel." That Tarass Boulba is treated in Gallic idiom is to be expected, and M. Rousseau's conception and realization of the drama are eminently successful, richly orchestrated, brilliant, and swift moving—art with a capital "A."

The composer was generously served by his interpreters, who, although acting in ways that were remote from the Slavic manner, did their arias and tirades in no uncertain terms. The principal roles were sung by Mmes. Lillie Grandval (Xenia), Calvet (Marousia), Lebard (Sirka), MM. Micheletti (Andry), Claude-Got (Tarass Boulba), Girard (Bogdug) and Baldous (Voievode), while Paul Bastide held things together, directing the performance and making everyone and everything sound admirably.

THERE IS NO AGE

A few days ago, after a rehearsal of Gianni Schicchi at the Opéra-Comique, while the stage hands and machinists were active putting up a set for the evening's performance of Carmen, a small, alert old gentleman burst from the director's office, advanced to midscene, and in a voice of surprising volume, began to sing Don José's aria, Ma mère, je la vois, je revois mon village. It was Lhérie, who with Galli-Marie, created Bizet's opera back in 1875 at the Opéra-Comique!

The venerable artist had come to present the Opéra-Comique with a sketch of himself as Don José, made by Renouard.

"Don't thank me," he said, with tears in his eyes. "I will soon be ninety years old and want to give you this little gift before I'm a hundred."

Amidst the cheers and applause which followed, a young girl threw her arms around the old man's neck and kissed him

"Who are you?" queried Lhérie.

"I am Micaëla," replied the young artist.

"Ah!" sighed Maitre Lhérie, "I really believe that with you beside me, I could again sing Don José."

MOZART IN THE ORIGINAL

Something extraordinary is about to take place in Paris. For the first time in France, the Paris Opéra is going to give the original version of Mozart's Don Juan! To many this may not seem worthy of so much excitement, but to those familiar with the mutilations, additions, subtractions, arrangements, and what have you, which Mozart's masterpiece has undergone in these parts, the event takes on a really important air.

For ten years, Jacques Rouché, director of the Paris Opéra, has desired to produce a Don Juan worthy of Mozart, and now that he has entrusted the work of preparation to Adolphe Boschot, who has made an edition of the opera conforming in every detail to the original manuscript, M. Rouché's dream is about to be realized. The exact date of presentation is not yet decided, but from all indications, the day is not far distant.

COLONNE ORCHESTRA CELEBRATES

Saturday afternoon, the Colonne Orchestra celebrated the sixtieth anniversary of its foundation. Back in 1873, Edouard Colonne founded the organization which bears his name, establishing his band in the Chatêlet Theatre, where, in spite of heart-breaking efforts at the outset, the Concerts Colonne have continued to flourish.

Berlioz has ever been the orchestra's patron saint, and fittingly enough, the Master's La Damnation de Faust made up the afternoon's program. With Maitre Gabriel Pierné at the helm, Mme. Martinelli, soprano, Saint-Cricq, tenor, J. Beckmans, baritone, the Amicitia Chorus and the orchestra, an excellent reading of the work was given, applauded and ovationed by the capacity audience.

DEBUSSY

Robert Siohan and his orchestra, assisted by Mme. Balguerie, Ricquier, Lecouvreur and a chorus of 200, performed Debussy's Le Martyre de Saint Sebastien at their weekly concert. The occasion was graced by the presence of Ida Rubinstein, who created the title role back in 1911.

If Le Martyre de Saint Sebastien has not taken on with the public, as some other Debussyisms have, the fault lies in the fact that it is not the pure orchestral opus the French bands try to make it, but a score that demands scenery, costumes, settings and other trappings for its complete delectation. Even then, chances are that only those inoculated with blind Debussy-worship, are going to find Le Martyre de Saint Sebastien something to lose their senses over.

BRAILOWSKY AND CHOPIN

Brailowsky is in town again and up to his favorite trick of presenting the complete Chopin piano works in a series of six recitals. Three séances have already been given (Salle Gaveau) before packed audiences who acclaimed the pianist at every turn of the way. America is already familiar with Brailowsky and his art, so no further comments are needed.

MORE RECITALS

Other recitals of last week were: Villabella, tenor of the Paris Opéra, in a program of operatic arias and French lyrics (Salle Gaveau); Brahms Festival given by Francoise Holnay, soprano, Marie-Claire de Kersaint, pianist, and a string sextet composed of Jadwiga Grabowska, Marthe Fessy, Madeleine Martinet, Alice Méthéhen, Yvonne Laffite and Colette Meyer (Ecole Normale); Jean Batalla, pianist, program of classics, romantics and moderns (Salle Erard); Marguerite Delvin, pianist, Marjorie Lane and Joy MacArden, vocalists, in a joint program (Salle Chopin); and Della Casa, Italian pianist, in a list of Scarlatti, Chopin, Beethoven and moderns (Salle d'Iena).

BREVITIES

Bootlegger, new opera by Rosenthal, is to be created at the Theatre Pigalle.

William Martin, American tenor, is singing at the Strasbourg Opéra.

Christine, poem for voice and orchestra by Yvonne Desportes, Rome Grand Prize, 1932, was the first audition at last week's Straram concert; Georgette Mathieu, soloist, Walter Straram, conductor.

Jane Evrard and her women's orchestra have returned to Paris after a tour of Spain.

Vincento Scotto's operetta on Marseillaise life, Au Pays du Soleil, is to be given at the Folies Wagram.

La Valse de Vienne, operetta by Johann Strauss, was created recently at the Monte Carlo Opéra.

Felix Weingartner and Carmen Studer-Weingartner directed gala orchestral concerts at Monte-Carlo last week.

A monument to the memory of Jean Cras, French composer and marine officer, is being erected at Brest.

Louis Verne opened the new organ at Saint-Pierre Cathedral, Nantes.

Rhené-Baton directed a gala of French and Belgian works at Brussels recently.

IRVING SCHWERKÉ.

Economic Readjustments Stimulate Musical Growth, Says Ward French

General Manager of Community Concert Service Sees Artistic Culture Gaining in the United States and Canada

Ward French, general manager of the Community Concert Service, believes that the economic readjustments of the present time are resulting in a sounder appreciation of values on the part of the American public. This has a bearing on music, he declares, in that people are realizing the place of music among life's fundamentals.

Mr. French's experience includes eleven years' active work in helping cities organize their concert activities, until now the Community Concert Association plan has been inaugurated in 132 cities throughout the United States and Canada.

"During all the time in which I have been engaged in this organization," said Mr. French, "I have never seen such evidence of approval and understanding of artists and their work as I have this season now ending. Where I used to receive one letter commenting on the success of concert courses, I now receive five. And during the past few weeks, I have had especially striking evidence of the position which music holds in present-day existence.

GAINS DURING CRITICAL WEEK

"Under the Community Concert plan, a one week's membership campaign is held in each city, annually, when present members pay dues for a new year and new members are added. During the week ending March 11, probably the most critical week in America's financial history, over $7,300 was mailed in to the Providence (R. I.) Community Concert Association in payment of membership dues for next season. The Providence Association, by the way, is still the largest organized concert audience in the world, having 3,150 members.

"The closing concert at Great Neck, N. Y., fell on the day President Roosevelt issued his proclamation establishing a bank holiday. On this same day over $450 was paid in next season's dues by members of the local association as they entered the auditorium to enjoy the season's closing concert, given by Richard Crooks.

"Over $600 in dues for 1933-34 was paid in at the time of the closing concert in Springfield, Mass., in spite of the fact that this concert took place on the second day of the national bank holiday and the date for the annual membership campaign had not even been announced.

(Photo by Daguerre.)

WARD FRENCH

GROWTH IN MUSIC LOVERS

"These instances are only a few," continued Mr. French, "but they serve to show how vastly music is increasing in importance to thousands of people. And, if more proof were needed, there is the fact that not one single city has mentioned the discontinuance of its Community Concert activities or even the indefinite postponement of its campaign activities.

"I believe that the American people have come to the conclusion that conditions are improving and that, in living their lives under the most normal and pleasant conditions possible, they need the inspiration, morale and entertainment which music provides."

M.

Aida Presented for Fund to Save Metropolitan

$238,000 of the Necessary $300,000 Already Raised

The second and last performance offered by the artists and personnel of the Metropolitan Opera Association as a benefit toward the fund of $300,000 necessary for operatic productions for the season of 1933-34, occurred on March 24. The presentation was Aida, with a stellar cast composed of Elisabeth Rethberg (Aida), Rose Bampton (Amneris), Giovanni Martinelli (Radames), Lawrence Tibbett (Amonasro), Ezio Pinza (Ramfis), Louis d'Angelo (The King), Alfio Tedesco (A messenger) and Aida Doninelli (A priestess). Tullio Serafin conducted.

The huge auditorium of the opera house held an enormous crowd so enthusiastically aroused that the principals were obliged to acknowledge countless curtain calls between the acts. Fourteen were tabulated after the Nile Scene and fully as many at other curtains.

Rethberg, a poignant figure as Aida, sang with her accustomed vocal finesse and acted with histrionic fervor. Martinelli was eloquent as Radames, his tenor tones ringing clearly and vibrantly with ease and surety. Tibbett, in fine fettle, made Amonasro a potent character, and gave tonal power to his vocalism.

Miss Bampton, the new strikingly beautiful American contralto of the company, essayed the role of Amneris for the first time. Her conception of the part had dignity and eloquence. She delivered her music with well rounded phrases, even in all registers, her voice having deep tonal expressiveness. Miss Doninelli, as Priestess, gave clear, lovely quality to her singing. This performance was further enhanced by the meritorious dancing of Rita De Leporte and her *corps de ballet*.

During the intermission after the third act, Lucrezia Bori announced to the audience that, including the receipts of the evening, the fund had reached $238,000 and begged everyone to raise the remaining $62,000 quickly. She also spoke of the Opera Ball to be held at the Metropolitan on April 28, assuring the people that the entertainment would be unusual in every aspect, and even promising beer as refreshment. H. J.

Lund to Stage Carter's Namba

The last production for the season of the Charlotte Lund Opera Company is the first New York presentation of Namba, or The Third Statue, a pantomime ballet by Dr. Ernest Carter, which will be given in a double bill with Hänsel and Gretel at the Shakespeare Theatre on April 22. Grace Latimer Jones McClure, graduate of Bryn Mawr and head mistress of the Columbus School for Girls, wrote the scenario for Namba. Dr. Carter, an American composer, has written The White Bird, performed in Chicago and Germany, and The Blonde Donna, given by the New York Opera Comique in New York and Brooklyn. He will direct the orchestra for the performance of Namba.

Juilliard to Perform St. Matthew Passion

The Juilliard Graduate School, New York, will pay its annual homage to J. S. Bach on April 12 and 13, with the presentation of the St. Matthew Passion. In 1930 the school introduced in New York The Art of Fugue as scored by Wolfgang Graeser, a work which has been repeated each succeeding season until this year, when the St. Matthew Passion will take its place. The entire chorus, soloists and orchestra are composed of students in the school and are under the direction of Albert Stoessel. The performances take place in the Juilliard Concert Hall.

Florida College Holds Bach Festival

TALLAHASSEE, FLA.—The school of music of Florida State College for Women commemorated the birthday of Johann Sebastian Bach with a Bach Festival of four programs, March 19 to 22. These were presented entirely by faculty and students of the school of music. The works performed included chorales, vocal, organ and violin solos, the Brandenburg concerto in D for piano, violin and flute; the concerto in D minor for two violins; the concerto in C for three pianos, and a group for harp and cello. A large and enthusiastic audience attended the series.

E. S. O.

Petri Gives Benefit Recital

Egon Petri, Dutch pianist, gave a recital for the benefit of the Music School of Christadora Settlement House, on March 29 at Essex House, New York. Among Mr. Petri's engagements earlier in the season was an appearance as soloist with the New York Philharmonic Orchestra (Arturo Toscanini conducting).

All-Tschaikowsky Program Led by Rodzinski in Los Angeles

Pasadena Civic Orchestra Plays American Composition

Los Angeles.—Tschaikowsky may no longer be acceptable to a certain species of concert-goer, but there are music-lovers who derived genuine solace, romance and pleasure in the all-Russian program of the Los Angeles Philharmonic Orchestra, devoted entirely to the composer of the Romeo and Juliet Fantasie-Overture, the B flat minor concerto and the fourth symphony in F minor. Conductor Artur Rodzinski has always shown an evident inclination toward Tschaikowsky's transmutation of the Shakespearean love-tragedy. Incidental soli came like lovely lines from the Bard of Avon. One wonders whether or not Richard Strauss remembered unconsciously the apotheosis at the close when he penned the heaven-ascending finale in his tone-poem, Death and Transfiguration. When Jan Chernavsky sat at the keyboard for the concerto there were repeated ovations. Strenuously bravura exhibitionism was happily absent in the *andante*, when soloist and orchestra charmed tonally.

Pasadena likewise celebrated a symphonic week-end March 18, when the Civic Orchestra under Reginald Bland performed the monthly program at the magnificent new Municipal Auditorium. The enormous hall was crowded as usual, and with reason, because there is developing a community ensemble well above the average amateur. Having taken the wrong road, the Musical Courier scribe enjoyed some twenty miles of magnificent night-scenery, but alas, the Peer Gynt suite No. 1 and the piano concerto by Grieg (Pauline Borradaile Stumm, much-praised guest artist), had been played by the time this reviewer arrived, though not too late for the F major symphony by the late Morton F. Mason. This distinguished organist died five years ago, after serving in one of the leading churches for thirty years. The score had been accepted by Emil Oberhoffer and the Minneapolis Symphony Orchestra, but was lost for years and now was heard for the first time. Mr. Mason modelled the work after Schumann and Brahms, in mood and form, though more recent of idiom, although by no means modernistic. The opening *largo-allegro* and the *andante* contain much of genuine beauty and affecting reality of feeling. It is a score of craftsmanship and fluidity of expression as well. The *scherzo* jigs along too lightly for a symphony, but is entertaining enough for separate performance. There is noble emphasis in the finale, but not sufficiently sustained momentum. Mr. Bland and his players gave not only a devoted, but a telling interpretation, which left a convincing impression regarding the composer, and the conductor and players as a whole.

Notes

Altogether there was no lack of music these last few days. Fannie Charles Dillon, composer-pianist, and Vera Barstow, violinist, offered an all-Dillon program.

Leon Zighara, violinist, was heard in recital at the Orton School auditorium under the auspices of the Alliance Français.

The Dominant Club, an association of professional women musicians, enjoyed a concert version of Charpentier's Louise with Bonnie Emerie in the title role and Thad Harvey in the tenor part.

Harriet Ware, composer-pianist, bade her many friends adieu by way of recital, in which Clemence Gifford won contralto honors.

Various chamber music ensembles, partly or entirely consisting of members of the Los Angeles Philharmonic Orchestra, have begun to give special radio programs with the purpose of enlisting public interest in the refinancing of the orchestras. Listeners are invited to send one dollar gifts to Manager George Leslie Smith.

Egon Petri closed a four weeks' piano master class, which, according to participants, has proven highly fruitful.

Edouard Nies-Berger, organist at the Temple Bnai Brith, made a strong impression with an all-French recital in which he featured Debussy. This former disciple of Schweitzer is being genuinely admired in a weekly series of programs which he started nearly two years ago.

B. D. U.

Lauritz Melchior Sails for Europe

Lauritz Melchior, tenor of the Metropolitan Opera Company, with Mrs. Melchior and Frida Leider, sailed from New York March 18 on the SS. Conte di Savoia, following the close of the opera season here. The tenor is going direct to Lyons, where he is to sing with Mme. Leider in Tristan and Isolde and Die Walkure. He goes next to Paris for a concert engagement, proceeding from there to Copenhagen, Denmark, to appear in Tannhäuser at the Royal Opera and in concert with the Royal Opera Orchestra. An Easter holiday follows, after which Mr. Melchior journeys to London for two appearances each in Siegfried, Götterdämmerung and Tristan. While in London he will sing for the Princess Helena Victoria at a benefit concert. The tenor's operatic schedule in London will be varied by an airplane journey to Paris for a concert there.

The London engagements fulfilled, Mr. Melchior goes to Brussels, where he is billed to sing twice in Tristan, the first time since the war that German opera has been sung in German at the Monnaie Theatre. The tenor's schedule then calls for his return to London, where he is to sing Otello in the Italian season at Covent Garden. This will be the first time the tenor has essayed the role in Italian.

Back on the continent, Mr. Melchior is to take part in the Wagner season in Paris. Once more partnered with Mme. Leider, he will sing two performances each of Tristan and Die Walkure.

These numerous engagements completed, Mr. Melchior looks forward to a summer vacation at his home near Berlin, where he enjoys gardening and shooting. He declined invitations to appear at Bayreuth and Salzburg this summer in order to take a longer vacation in preparation for his arduous season next year.

Mme. de Chessin's Ideals in Teaching

Paris.—For over twenty years Mme. de Chessin has had one of the foremost vocal studios in Paris. In the course of her experience she has worked with many students, ranging from beginners to artists. It is stated that she not only is expert at doing all the basic work in cases where the student has had no previous training, but has made a unique place for herself as a specialist in the cure of sick voices

A thoroughly trained musician, Mme. de Chessin was a first-prize pupil in harmony, composition and piano at the Imperial Conservatory of Russia. This, combined with her mastery of five languages, temperament, culture and charm, give her unique individuality.

"The central idea of my work?" she asked when interviewed in her Paris studio, "hm,—a short question, but a big order. I suppose my main idea is that I seek to give each and every pupil a positively complete training. I allow no slipshod work; everything must be right from the beginning, or else I am not interested."

Mme. de Chessin turned to see that the samovar was doing its business (in a few minutes we had Russian tea) and this gave me a chance to ask what were the "ideals" of the de Chessin studios?

"What they always have been and always will be. My ideals do not change, because they are the highest possible, yet there must be, at the same time, a particular ideal for each student. That depends upon the nature of the voice and of the student—and also on many other things."

"Let me put it another way," I interposed, "what do you require to be entirely satisfied?"

"That's just it, I never am. At least, I am never satisfied until the pupil gives the required emotion. Then I am pleased, not before. And I see to it that all of my students not only learn *about* emotion but *how to project it*. Emotion in singing, as in other music, is not projected by the heart, but is given by the mind aided by vocal technic. The brain is the guide, and technic is necessary to know just what the composer desired, and second, to know if you can fulfill those desires. The artist should only feel when he is working. In public, he should make his audience feel. This has been one of the great joys of my teaching career, to perfect professionals in the art of making their audiences feel." I. S.

Recitals at Second Presbyterian Church to Continue

The series of organ recitals by Hugh Porter at the Second Presbyterian Church, New York, are to be continued, beginning Palm Sunday (April 9) and extending through May 7, the centennial of the birth of Johannes Brahms. The first recitals (Palm Sunday and Easter) will illustrate forms of the choral prelude, beginning with Praetorius but developed by Bach, and the free fantasia which finds expression today in works by moderns. Other uses of hymn melodies will be illustrated by old and modern composers, including Vaughan Williams, Parry, Mendelssohn and Hugh Porter. April 23, compositions of Franck, Saint-Saëns and Jongen are to be played. Compositions on Gregorian melodies or from Catholic sources, by Tournemire, Chausson, Bossi, Dupre, Dallier, Barnes and Karg-Elert, make up the April 30 recital. May 7, the program includes organ works by Brahms, songs for baritone and two movements of the Horn Trio for violin, French horn and organ. A similar recital series in January was marked by a large attendance.

New York to Hear Henrietta Schumann

Henrietta Schumann, pianist, gives a recital on April 4 in the Barbizon-Plaza concert hall, New York. Miss Schumann was born in Russia in 1910. Coming to this country in 1924, she was given an advanced fellowship at the Eastman School of Music, Rochester, N. Y., and in 1927 made her American début as soloist with the Rochester Philharmonic Orchestra (Eugene Goossens conducting). This was followed by numerous recitals and orchestral appearances in St. Louis, Cincinnati, Detroit, Montreal, Syracuse and Rochester and, in 1930, in Paris, where she became assistant to Alfred Cortot in his master class.

Reuter's Forthcoming Engagements

Rudolph Reuter, pianist, is to play in the concert of the International Society for Contemporary Music, Chicago chapter, on April 2, when he will be featured in a Hindemith work and other compositions. Mr. Reuter's sixth and last lecture-recital in Indianapolis, Ind., takes place on April 10, and he is to play again in recital in Chicago during April in an all-Brahms program. February 21, Mr. Reuter appeared in Evanston, Ill., for the Parent Teachers Association.

Paris and London Engage Aksarova

Valentina Aksarova, Russian soprano, followed a crowded December concert schedule with a series of engagements in Paris during January and February. These included a recital of numbers by Moussorgsky, Medtner and Duparc over the National Radio of Paris, and another program devoted to Glinka. Mme. Aksarova also sang a group of songs under the title of The Oriental in Russian Music at the Salle Pleyel. As a result of these appearances, she has been engaged by the Paris Symphonic Orchestra for a concert the first part of May and by the Paris Radio for the end of April.

In London, Mme. Aksarova is to assist the young French composer Henry Tomasy, in a recital of his works scheduled for April. This will be Mr. Tomasy's début in England. April 18, Mme. Aksarova is to give the English première of Prokofieff's Ugly Duckling in a concert under the auspices of the British Broadcasting Corporation.

Current Activities of Mildred Dilling

On March 10 Mildred Dilling gave a recital at Lake Wales, Fla., under the auspices of the Woman's Club; 11, a recital for the Highland Park Club, Highland Park, Fla.; 12, her eighth annual recital at the Mountain Lake Club, Mountain Lake, Fla.; 14, a recital at the Miami-Biltmore, Miami Beach, Fla.; 16, a recital at the University of South Carolina, Columbia, S. C.; 17, recital at the Fermata School, Aiken, S. C.; and 20, a performance under the auspices of the Players Club of Philadelphia. In Miami the harpist was the guest of Mrs. H. E. Talbott, sponsor of the Dayton Westminster Choir.

Miss Dilling is to play at the Essex House Morning Musicale, New York, on April 4, and April 8 gives a New York recital at the Barbizon-Plaza in the Intimate Concerts Series for Young People.

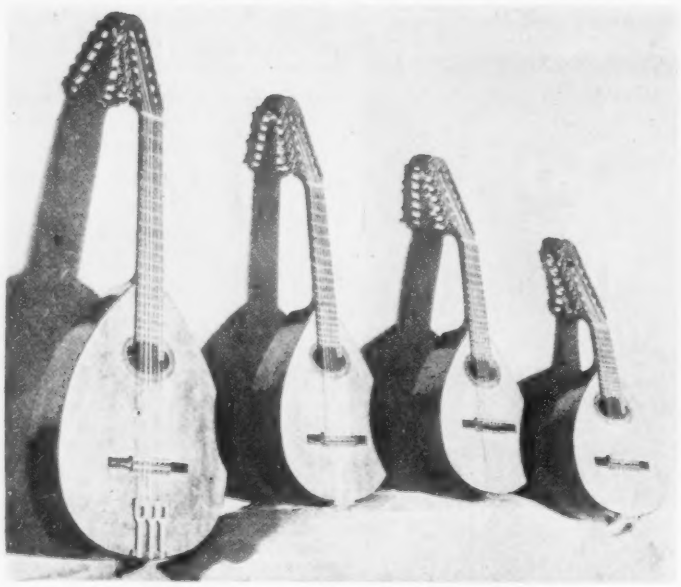
Mr. and Mrs. Edwin Hughes Attend Inaugural

Mr. and Mrs. Edwin Hughes have returned to New York after a Southern concert trip, on which they played two-piano concerts at Winthrop College, Rock Hill, S. C., and at Flora Macdonald College, Red Springs, N. C. On their way south they stopped off in Washington, D. C., to attend the inauguration of President Roosevelt and the reception on March 4 at the White House. Mrs. Hughes is director of music at the Todhunter School in New York, of which Mrs. Roosevelt has long been an executive.

Frank Kneisel Has Active Season

Frank Kneisel, violinist, gives his annual New York recital on April 7. Mr. Kneisel's activities this season have included a recital in Bridgeport, Conn., December 12, and one in Summit, N. J., January 20; appearances as soloist with the Bridgeport Symphony Orchestra in the Bruch concerto on January 30, and with the Baltimore Symphony Orchestra, February 12; recitals in Bernardsville, N. J., March 5; 7, at the Gotham Hotel, New York; 17, Sweet Brier, Va.; and 27, a reengagement in Summit, N. J.

AGUILAR
SPANISH LUTE QUARTET



Instrumental Ensemble Originated by the Aguilars

Ezequiel Aguilar, Laudin (small lute, equivalent to the violin)
Pepe Aguilar, Laudete (medium lute, equivalent to the viola)
Elisa Aguilar, Laud (original lute, octave lower than the violin)
Paco Aguilar, Laudón (large lute, octave lower than viola)

FIFTH SEASON 1933-34 CONCERT TOUR COAST TO COAST
NOW BOOKING PRECEDING TOUR AROUND THE WORLD

"Of all the artistic groups and individuals coming here from Spain, none seems to us more important than the Lute Quartet. The Aguilars most deserve to be called unique. To hear them is an adventure in esthetics."—*Henry Beckett, New York Evening Post, January 16, 1933.*

THREE BROTHERS AND SISTER

THE ONLY LUTE QUARTET IN THE WORLD

VICTOR RECORDS

General Representative, FEODOR GROSSMAN, 5 Rue Lagrange, Paris, and 40 Winterhuderweg, Hamburg
Exclusive Management for U. S.—NBC ARTISTS SERVICE
George Engles, Managing Director

"The Voice That Makes History"—Edward A. Moore, Chicago Tribune

SIGRID ONEGIN

World Renowned Contralto

(Returns for Eleventh American Tour—January 20th to March 15th, 1934)

Ernst Schneider Photo, Berlin

Mme. Onegin as "Carmen"

Had 21 Curtain Calls After the Last Act of Her Recent "Carmen" Performance In Berlin

MANAGEMENT

CHARLES L. WAGNER, INC.

CHARLES L. WAGNER, President LULU G. BREID, Secretary

511 FIFTH AVENUE NEW YORK CITY, NEW YORK

Chicago Events Include Superb Secret of Suzanne at Oak Park

Marion Claire, Madeleine, Vanni-Marcoux and Henry Weber Delight Huge Audience with Wolf-Ferrari Opera

CHICAGO—We journeyed to Oak Park on March 21 for the last of the Civic Music Association's presentations this season in that suburb. In the fine theatre of the high school there, Dema Harshbarger and the Civic Music Association offered The Secret of Suzanne with a cast made up of eminent artists, to an audience that was large, enthusiastic and intelligent.

Marion Claire was in the title role, Vanni-Marcoux appeared as Count Gil, Madeleine as Sante, and Henry Weber as conductor-pianist. Though the Wolf-Ferrari gem has been heard in these environs on many occasions, this performance was the most exhilarating ever witnessed. Vanni-Marcoux lived up to his reputation of an actor-singer. He was funny but not grotesque; each gesture was eloquent and he looked every inch the nobleman that he so well portrayed. He had shown in the first part of the program, when he sang old French *chansons* and songs by Paolo Tosti, that he was in excellent vocal form, but in the little opera he surpassed this delineation. He certainly made a hit.

Marion Claire, who reached prominence with the defunct Chicago Civic Opera company has long been recognized as a trump card of the Civic Music Association, and scored as signally as Vanni-Marcoux. She is an amazing actress. The vivacity and the wit of her Suzanne were as pleasing to the eye as her song was to the ear. In the first part of the program she too, was fêted for her singing of numbers by Schubert, de C. Rybner, Hageman and Goumod, proving as fine a recitalist as she is an operatic singer.

Henry Weber shared in the success of the evening not only for the manner in which he played the score, but also for his splendid performance of the Improvisation on the love-duet from Strauss' Rosenkavalier by Grainger, and Debussy's Prelude in A minor.

We have left final comment for Madeleine, an eminent French actress. We know Madeleine as Mme. Vanni-Marcoux, but we never suspected her histrionic ability. She had the house convulsed by her antics, and alone was worth the trip to Oak Park. What a pantomimist, and what an artist she is! The role of Sante is generally entrusted to a man, but Madeleine dresses as a maid of about fifty, of *embonpoint*, whose appearance is hilarious and whose comedy is irresistible.

KREISLER IN OTT SERIES

Bertha Ott presented Fritz Kreisler at Orchestra Hall, on March 19, in a return engagement. The inclemency of the weather unfortunately kept many away, yet the house was not small. The popular violinist rewarded the audience by playing his program superbly. It is not necessary to analyze Kreisler's performance of the Mendelssohn E minor concerto, of the Paganini Caprices, of the Bach Concerto No. 2 and of smaller pieces of his own composition. He was generous with encores, numerous as the programmed numbers.

ALEXANDER CORADO IN SONG RECITAL

Alexander Corado, bass-baritone, gave an interesting song recital at Kimball Hall, on March 19. Among other items he sang were four songs from the pen of Alexander Sebald, his colleague at the Chicago Conservatory of Music. These were sung from manuscript and had their first performance on this occasion. The concert was under the management of Loro Gooch.

MESSIAH IN DRAMATIC FORM

Eight soloists, a chorus of 1,000, the Woman's Symphony Orchestra and an accomplished chorus, presented the first dramatic version of Handel's The Messiah, on March 20 and 21, at the Auditorium Theatre. The soloists in the Monday night performance were: Mary Ann Kaufman Brown, Agatha Lewis, Louise Harrison Slade, Arthur Kraft and Mark Love. On Tuesday, Helen Bickerton, Lillian Knowles, B. Fred Wise and Raymond Koch sang the solos. A speaking cast of fourteen delivered the lines written by Sophia Swanstrom-Young, and the performance was under the direction of Ebba Sundstrom, conductor of the Woman's Symphony, who led the overture and interlude, and Carl Craven, who directed the choral parts. The chorus was composed of a group of church choirs and choral societies and appeared in costume. The performance was under the auspices of the Christian Service Foundation and was given for the benefit of the Washington Park Convalescent Hospital.

MUSICIANS CLUB OF WOMEN

Under the auspices of the Musicians Club of Women, an organ program was offered at University of Chicago chapel, on March 20, with Ruth S. Broughton, Ruth McNeil, Goldie Gross, Linda Sool, Mora Murdock, Alice R. Deal, and Frances Anne Cook as soloists.

COLUMBIA SCHOOL CONCERTS

In the series of Sunday Artists concert being given at the Art Institute under the auspices of Mu Phi Epsilon, faculty members of the Columbia School of Music are offering the programs. That of March 19 was presented by William Hughes, pianist, Lola Fletcher, soprano and Lois Dangremond, violinist. Mr. Hughes played numbers by Schumann-Liszt, Schumann, Paganini, Liszt, Leschetizky and Saint-Saëns in his usual versatile manner, winning enthusiastic applause from the listeners. Mrs. Fletcher sang a group of Brahms, and numbers by LaForge, Forsyth, Buzzi-Peccia and Quilter beautifully. Miss Dangremond gave a fine reading of the Bruch Scotch Phantasy.

Also on March 19, a faculty concert was given at the school recital hall, with Florence Abrahams, Mary Jeannette Hoffmann, Antonio Chiuminatto, Mary Curry Lutz, Evelyn Goetz and Robert Sheehan as soloists.

MUSICIANS FEDERATION IN NEW HOME

Recently the new hall and building of the Chicago Federation of Musicians, built and paid for through the acumen of its president, James C. Petrillo, was dedicated. Many band and orchestra leaders, celebrities of the art world, radio announcers, school directors, politicians, musicians and stage people, assisted at the dedication exercises. The new Federated Musicians Building on Washington Street is a monument to the integrity and tireless energy of Mr. Petrillo.

SIEGFRIED VOLLSTEDT CONDUCTS GERMAN RADIO PROGRAM

Siegfried Vollstedt has been engaged by the Germania Broadcast, which has presented the concert hour over WIBO every Sunday for the past six years. Mr. Vollstedt, a newcomer to Chicago, is the son of the late Hamburg composer, Robert Vollstedt, whose waltz, The Jolly Fellow, was played by John Philip Sousa to open the Chicago World's Fair in 1893. Siegfried Vollstedt conducted for many years at the Hamburg Opera, and has appeared here as conductor of light opera and as a pianist. Mr. Vollstedt broadcast his first program on March 26.

JANET FAIRBANK'S ENGAGEMENTS

Janet Fairbank, soprano, sang for the Civic Music Association of Dixon, Ill., on March 13, for the Mother's Aid Club at the Woman's Club Theatre, Chicago, and for the Woman's Athletic Club recently.

CHICAGO ARTISTS ASSOCIATION

The March concert of the Chicago Artists Association, on March 21, at Curtiss Hall, enlisted the services of Lucille Manker, pianist, William Benson, tenor, Marjorie Sherman, contralto and Alice Livingston Kent, violinist. The junior program was presented by Jane Willard, pianist, Edna May Cock, contralto and Welldred Richey, violinist. Dudley Crafts Watson, guest speaker, talked on Art and the Century of Progress.

ARTHUR KRAFT PUPIL SINGS

Eleanor Su Wimp, contralto, a pupil of Arthur Kraft, took part in the artists' salon of the American artists department of the Illinois Federation of Music Clubs, at the Stevens Hotel, on March 19. Miss Wimp offered songs by Mendelssohn, Respighi, Gilbreath, Spross, Mednikoff, Clay, Watts and Cadman and the air of Lia from Debussy's L'Enfant Prodigue with telling effect. She showed the result of excellent vocal training, singing with skill and understanding and exhibiting a voice of luscious quality.

MISS WESTERVELT CONDUCTS COLUMBIA SCHOOL CHORUS

Kimball Hall was sold out on March 22, when the Columbia School Chorus (conducted by Louise St. John Westervelt) and a group of soloists gave a well arranged program for an enthusiastic audience. The Columbia School has given more public concerts and recitals this year than heretofore. The Columbia School Chorus, founded several years ago by Miss Westervelt, is one of the big assets of the school. The chorus this year is made up of forty young ladies who have been taught how to sing the classics as well as the moderns, many items seldom performed. It is well balanced, the voices are fresh, the tone quality is ingratiating and the effects as colorful as those of a symphony orchestra.

The soloists were Genevieve Davison, pianist, who played a group by Schubert, Debussy and Rachmaninoff with ability; Lavon Graham Holden, who revealed a fine mezzo in songs by Liszt, Catherine and Bassett; and Marie Briel, who played a group by Seder, Dickinson and Hyde.

SYMPHONY CONCERT

The Chicago Symphony Orchestra concert on March 23, was made up solely of compositions by Richard Wagner, in commemoration of the fiftieth anniversary of his death. A tardy memorial, to be sure, since Wagner passed away in Venice on February 13, 1883, but as Dr. Stock was on a vacation last month the celebration was delayed until this week. For the first time this season, the large hall was practically sold out. The program consisted of excerpts from Parsifal, Meistersinger, Tristan and Isolde, Rheingold, Walküre and Siegfried.

Stock has long been recognized as a fine Wagnerian interpreter, and therefore the Procession of the Knights of the Holy Grail and the first act prelude from Parsifal, and Siegfried in the Forest were exceptionally well played. Our principal cellist, Daniel Saidenberg, an excellent musician, draws from his instrument a rather anaemic tone and it was manifest at this concert.

SACERDOTE STUDIO NOTES

Members of the Operatic Art Theatre were a feature presentation in the regular artist series of the North Central College in Naperville, Ill., March 17. Other special engagements are scheduled during the spring and one performance is already booked for next October, besides the regular series of performances at the Chicago Woman's Club theatre.

Maestro Edoardo Sacerdote delivered an address before the assembled classes of the North Central College in Naperville and one to the members of the Chicago Woman's Musical Club at their last meeting, March 3. Dorothy Hartshorne sang with the Madrigal Club of the Chicago University on the program presented by the International Society for modern music at the International House, with the University chorus in the finale of the Meistersingers. She will be soloist in an all-Wagnerian program to be presented by the German section of the Settlement League. Roberto Moramarco has been singing all season with the Cathedral Choir. Eulah Cornor Hackenger sang the contralto solos in the performance of The Bird Woman by Lester, with the Apollo Club in its last concert at Orchestra Hall. Alice Phillips, last year's winner of the Melba scholarship, gave a recital in De Kalb, Ill., and sang in the American Opera League's presentation in concert form of Hadley's Bianca. Bertha Waldman will be presented in recital at the Chicago Woman's Club on April 9. Helen Bartush, winner of the Melba scholarship, sings on the Lithuanian hour over Station WJAS. Dorothy Lee Patswald, mezzo-soprano, gave a recital in Bartlesvile, Okla. Martha Blacker sang the role of Yum Yum in all the performances of The Mikado given by the Sinai Light Opera company. Maurice Hansing was soloist recently at the annual concert meeting of the P. T. Association of Blue Island.

CHICAGO MUSICAL COLLEGE NOTES

Hilda Eisenberg, lyric-dramatic soprano, from Denver, Colo., who won the Verdi Scholarship in September, 1931, completed the first year of study with high honors, and in 1932 returned and won again the same scholarship. On March 5 she was declared winner of the contest sponsored by the Society of American Musicians. She is an artist-student of Blanche Barbot.

March McAdams, pupil of Rudolph Ganz, entertained a full house on Saturday evening at the Little Theatre. For an encore she played several of the Animal Pictures composed by her teacher.

AMERICAN CONSERVATORY NEWS

American Conservatory pupils distinguished themselves on March 5 by winning three of the finals in the Young Artists' contest conducted by the Society of American Musicians. The successful contestants were Dorothy Foster, pianist, student of Kurt Wanieck; Leonard Sorkin, violinist, pupil of Mischa Mischakoff; a string trio consisting of Pauline Peebles, pianist, student of Tomford Harris, Mary Jones, violinist, pupil of Mr. Mischakoff, Ada Michelman, student of Carl Brueckner. The young artists in the string trio are members of the ensemble class of Stella Roberts.

Howard Silberer, pianist, pupil of Rudolph Reuter, appeared in recital at the Stevens Hotel, March 5. Mr. Silberer was heard recently in Joliet, Ill.

Piano students of Miss Appel and Ruth Alexander played in recital, March 5.

Phoebe Settlage, former pupil of Karleton Hackett, and now head of the voice department at Heidelburg University, O., was the soprano in two performances of The Messiah in Tiffin, O.

Edna Hoyder, supervisor of music in the public schools of Miami, Ariz., for the past five years, has returned to continue her studies.

Frank Mannheimer, pianist, who was soloist with the Woman's Symphony Orchestra on March 12, is a former student of Mr. Reuter.

Eulalia Hermann, pianist and pupil of Mr. Reuter, appeared on March 19 at the Stevens Hotel.

Henry Jackson, student of the piano department, was soloist with the Milwaukee Symphony Orchestra on March 7.

HERMAN DEVRIES PUPIL

Marie Herron Truitt, soprano, artist-student of Herman Devries, was soloist with the MacDowell Club, Milwaukee, Wisc., on March 28. Her solos included Schubert's Du bist die Ruh, Ah non Credea and Ah, Non Guinge from La Sonnambula, and Fourdrain's Chanson Norvegienne.

RENÉ DEVRIES.

Hans Hess to Teach in Chicago This Summer

Hans Hess, concert artist and cello teacher, will hold classes in the art of cello playing at his Fine Arts Building studio during the summer. As a recitalist, Mr. Hess has played throughout the country and as a teacher, he has produced many pupils among the young cellists of the day playing concerts and holding responsible positions in leading symphony orchestras, as well as teachers in universities and music schools. Mr. Hess is at the head of the cello department in the American Conservatory of Music in Chicago and the Wisconsin Conservatory of Music in Milwaukee.

MIRIAM MARMEIN DANCE-MIME
NOW BOOKING FOR COURSES, CLUBS, SCHOOLS, SOLO APPEARANCES WITH ORCHESTRAS
Apply J. HYDE EATON
Hotel Windsor
100 W. 58th St. New York City
Tel. Circle 7-8580

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 43 Cedar St., Chicago, Ill.
Tel. Delaware 8594

ELSE HARTHAN ARENDT
SOPRANO
Management: Maude N. Rea
343 So. Wabash Avenue, Chicago

DR. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

JOHN DWIGHT SAMPLE FANNIE COLE
Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

CARA VERSON
Pianist.....*"Musical Rebel"*
Modern Repertory as Specialty
Manager: BETTY TILLOTSON
Steinway Building, New York, N. Y.

Buy From Your Local Dealer

"Rodzinski Comes and Conquers As Conductor of Orchestra."
ARCHIE BELL IN CLEVELAND NEWS

DR. ARTUR RODZINSKI

Kubey-Rembrandt Photo

ACCLAIMED AS GUEST CONDUCTOR OF

THE CLEVELAND ORCHESTRA

on December 29 and 31, 1932

OF WHICH HE WILL BE CONDUCTOR NEXT SEASON

CHEER RODZINSKI FOR MAGIC BATON

Orchestra Patrons Thrilled by Young Guest-Conductor

By Herbert Elwell

Severance Hall rang with applause last night as a large audience thundered its approval of the Cleveland Orchestra's guest-conductor, Artur Rodzinski. Shouts of bravo, and flowers followed the playing of Beethoven's Fifth Symphony. The audience remained seated long after the final number, a Strauss waltz, recalling the young conductor time after time with prolonged acclamation which he generously shared with the orchestra.

A general appraisal of Rodzinski's conducting brings out two important characteristics, his fine intellectual penetration, and solid grasp of orchestral technique. He seems born with an almost uncanny ability to communicate his thoughts with rapidity and ease. He conducts without a score, some of the time without even a baton, producing results, one might say, with the movement of a finger.

If asked to name one thing outstanding among his many admirable qualities, I would say at once his sense of musical structure, the feeling of unbroken line and direction conveyed in his interpretations. He spreads a composition before one like a great curtain of lovely designs, suspending it in such a way that it seems to lose all weight. Its sweeping folds fall in just the right lines and curves to give an impression of grace, strength and dignity.

When music is set in its proper frame, details somehow not only take care of themselves but fall in with the larger proportions and take on strange new life. And this, I feel, is exactly what happens by Rodzinski's underlining of structure.

Then, as if giving away the secret of all the resourcefulness and power previously exhibited, Rodzinski laid bare his simple Viennese soul in a delicious and entrancing rendition of "Tales From the Vienna Woods," the effect of which has already been described.

Cleveland Plain Dealer

SKILLFUL BATON OF RODZINSKI IS ACCLAIMED

By Denoe Leedy

Bravos were shouted in Severance Hall last night. Artur Rodzinski, conductor of the Los Angeles Philharmonic Orchestra, appearing as guest conductor of the Cleveland Orchestra, could have had little doubt of his success.

The Wertheim transcription of the Bach Toccata and Fugue in D minor, in many respects the most skillful arrangement of one of the major organ works that we have heard, immediately stamped the Polish conductor as an artist of integrity.

The Fifth Symphony of Beethoven is unquestionably a test piece. His interpretative scheme was one to project this well-known score with unsuspected eloquence. The tempi was judiciously set. The first movement gathered in propulsive energy. No detail was allowed to obscure the organic whole.

For the "Andante con moto" the conductor laid down his baton and molded the phrases with hands sensitive to every inflection. Only after the sinister grouping of the "Scherzo," at the ominous, prolonged drum-beat, did he resume the conductor's stick, to point the accents of the triumphant "finale." At the close of this, the tension relieved, the audience showered applause.

The second half of the program brought forth the Tschaikowsky Overture-Fantasia, "Romeo and Juliet." This reviewer has never heard it played better. It was ardent, intensely impassioned, and brilliantly realized.

Then the novelty that we have long awaited—if it indeed be a novelty. This "Petrouchka" of Igor Stravinsky.

Rodzinski is attuned to this music of our day. Its delicious humor, its fascinating compound of folk-tune and sophisticated style, all of its orchestral brilliance he senses, and unerringly imparts. From Stravinsky to Johann Strauss, a thrilling leap.

But this waltz, "Tales From the Vienna Woods," is something of a dim, romantic past that stirs the heart strings. As it was played, one realized that this Pole, now resident of Los Angeles, is a conductor of rare skill, a musician who turns the printed page into something glamorous and enthralling.

Cleveland Press

Artur Rodzinski, conductor of the Los Angeles Philharmonic Orchestra, directed the Cleveland orchestra as "guest" at Severance Hall last evening. It was our first peep at him in his official capacity. My private tip to the powers that be (and it will be echoed by the vast majority in last night's big audience) is—grab him, steal him if necessary, tempt him with a salary that's handsome, because that's one of the things that all men work for, beg, negotiate and all the rest—but land him for the permanent post to be left vacant at the end of the season by Nikolai Sokoloff.

In its fifteen seasons, the orchestra has had many guest conductors, in fact has been notable for having them, many with great reputations; but never before did one of them take up the reins and after five rehearsals, achieve any such results as those of last evening's performance.

I know him but slightly, but enough to know that he's a serious musician; otherwise, it would be easy to pronounce him the master of all the tricks known to his profession. In the first place, he made a remarkable choice of program, calculated to please

RODZINSKI COMES AND CONQUERS AS CONDUCTOR OF ORCHESTRA

By Archie Bell

everybody; but every item was on a very high level.

Second, he conducted entirely without a score, which, in view of the numbers played and the manner in which they were interpreted, was a great feat in itself.

Third, he's a dynamic individual on the pedestal, with or without the baton in his hands. Sometimes he put it aside; but he waved his hands with an eloquence that used to be attributed to Duse. But D'Annunzio dubbed her "the lady with the beautiful hands"; his were not beautiful, perhaps, but they were powerful. Electricity seemed to shoot from his fingers direct to his instrumentalists.

There is much in the manner of his interpretation that reminds of Leopold Stokowski; but there is the vast difference that Rodzinski never postures or poses. He means business.

Rodzinski lets his men play as they want to play—in the Belascoan manner; he makes them want to play exactly as he desires.

The next number was Beethoven's fifth symphony. . . . All of the master's beauties were there, and instead of it seeming to be a deed of devotion to a great man and his work, as is so often the case, here was pulsating power and energy.

It opened with an excellent rendition of Tschaikowsky's "Romeo and Juliet" fantasia. If one may borrow a word from theatreland, it had "punch" and this is often lacking in the interpretation.

. . . there had been genuine demonstrations of pleasure, following the symphony, these things were repeated after the playing of Stravinsky's "Petrouchka" suite.

Here was great modern music, almost visualizing the stage picture of the ballet, as we heard it intelligently and expertly conducted. And a riot of applause following Stravinsky at a Cleveland symphony concert. Fancy that!

Cleveland News

Dr. Rodzinski has been engaged to conduct the Vienna Philharmonic Orchestra at the festival in the Austrian capital on June 8, 1933

NEW YORK CONCERTS

MARCH 20

Robert O'Connor At his annual Town Hall recital Robert O'Connor, an American pianist who has given recitals in Europe as well as in this country, presented a program of unhackneyed numbers in a most musicianly manner. The list which he offered included a number of arrangements by Isidor Philipp, notably the French pianist's transcriptions of four charming old-time airs, a pass'e-mezzo by Simone Molinaro, a menuet varié by Vinci, and an aria and preludio by Pasquini, which Mr. O'Connor played with notable clarity of tone, vigor and excellence of phrasing. In a Bach group, which listed the Italian Concerto and transcriptions by Philipp of the air Christen mussen and the chorale Freuet Euch, the recitalist gave clear exposition to the polyphonic voices of the compositions, and endowed the works with warmth of tone and an introspective quality which is one of the most attractive qualities of his piano style.

Though not a performer inclined to storm great heights or to overstress the dynamic side of his art, Mr. O'Connor gave a graceful and lyrical reading of Schubert's sonata, op. 120, one which pleased the ear with ingratiating tone and understanding of the folk basis of this composer's genial style. A final group of shorter works included a barcarolle by Liadoff, a sarabande by Chausson, Respighi's prelude on a Gregorian theme, and the Dohnányi transcription of the waltz from Johann Strauss' Gipsy Baron. The last-named music served to show the more brilliant side of the recitalist's technic, and he was warmly applauded and induced to add several extra numbers at the close.

MARCH 21

Musical Art Quartet Efrem Zimbalist and Walter Damrosch were guest artists at the Musical Art Quartet's final concert of the season at Town Hall on Tuesday, when, assisted by the student orchestra of the Institute of Musical Art, they played with Sascha Jacobsen (first violinist of the organization) Bach's concerto for two violins and string orchestra. The remainder of the program included the C minor quartet, op. 51, No. 1, of Brahms and the second quartet, G major, of Beethoven, op. 18.

The sharpness of accents in the first movement of the Brahms work, especially those by the viola and cello against the agitated accompaniment of the two violins, may have seemed to some a little harsh, but the strong, long phrases of the work as a whole, and the simple, straightforward *romanza* were purely spun music. The themes which pass in and out of the quartet, knitting the movements into a whole, were clearly drawn, and so vital a performance did the players give that the listeners were stirred to prolonged approbation.

The Beethoven quartet, sometimes called the *Komplimentier* quartet, because of its utter grace, was beautifully played. The freshness and abandon of the young Beethoven is pictured throughout the score, and it seemed a happy choice for the first day of spring, so filled with hope and youth is the work.

It was in the Quartet's last number that Mr. Zimbalist and Mr. Damrosch, (who conducted the guest orchestra) made their appearance with Mr. Jacobsen. Bach's double concerto furnished fruitful soli to both violinists, who gave a dignified performance of beauty, polyphonic exactitude and loveliness, accompanied by the orchestra with no little skill.

Musicians' Symphony Orchestra Grateful variety of program content and the appearance of two noted artists and a widely acclaimed choral ensemble, made this concert of the Musicians' Symphony Orchestra, in the Metropolitan Opera House, an unusual one. Georges Enesco, eminent Roumanian composer, violinist and conductor, acted as leader. Walter Gieseking was a feted soloist in Rachmaninoff's second piano concerto, op. 18. The Hall Johnson Negro Choir (under its noted conductor, Hall Johnson) gave a group of spirituals in its inimitable manner, winning the warm plaudits of the audience.

Mr. Enesco opened the concert with a sensitively outlined performance of Cherubini's Anacreon overture, a reading which must be accorded high praise for serene poise and stylistic feeling. The 200 players responded to his direction with a unanimity and restraint of performance that have not always been characteristic of their playing in previous concerts. These qualities were notable also in the balanced projection of Enesco's second suite for orchestra, in C major, a work based on pre-classic models, which delighted listeners with its clarity of form and melodic grace. This was its first hearing in New York, and it was received with considerable favor.

Gieseking's performance of the Rachmaninoff concerto abounded in those qualities which have made the pianist's name renowned namely, technical brilliance, rhythmical verve and force of utterance, as well as distinguished lyrical powers. He gave to the Slavic work the intensity and abandon for which it calls, being well abetted by the orchestra under Enesco, who led the accompaniment with brilliant verve. At the close there was long-continued applause, and the pianist, after taking innumerable bows, consented to play several solo pieces, including his own transcription of Strauss' Ständchen and two delightful examples of clavecin music.

The Hall Johnson Choir provided a colorful finale to the concert. This large group of gifted Negro singers, whose participation in The Green Pastures was a large factor in the success of that drama, and who are now conspicuous in the Broadway production of Mr. Johnson's play, Run, Little Chillun, opened their list with an excerpt from the music composed by their leader for the latter production. Irresistible in its fervent power, colored with the harmonic devices peculiar to the song of this race, the performance of the singers was enthralling to the last degree. Among other works in which they were heard were A City Called Heaven, Water Boy, and St. James Infirmary Blues, with extras galore at the end in response to applause of ovational proportions.

Sergei Rachmaninoff A surprisingly small audience was at Carnegie Hall to hear the piano recital of Sergei Rachmaninoff, who, nothing daunted, gave of his familiar musical and technical gifts in abundant measure. He played a rather fragmentary program offering no work of large dimensions: Beethoven's C minor Variations; Invitation to the Dance, Weber-Tausig; three Chopin numbers; Schumann's Nachtstück; Schubert's F minor impromptu; the recitalist's transcriptions of a Bach violin prelude and Mendelssohn scherzo (from Midsummer Night's Dream) and a Liszt Petrarca Sonnett and Hungarian Rhapsody. The audience rewarded Rachmaninoff with its favor, and he played a number of encores.

MARCH 22

Mary Menk Mary Menk, pianist, was heard in recital at Town Hall before a well-filled house which accorded her warm applause. In her first group she played Siloti's arrangements of Bach's C minor Fantasia and G minor organ prelude, and Mozart's A major Variations. This was followed by the Beethoven sonata, op. 13, the Brahms Variations, op. 9 (on a theme of Robert Schumann), Tcherepnine's Petite Suite, the Chopin Berceuse and Albeniz' Chant d'Espagne. Miss Menk commands a tone of pleasant quality, with well conceived dynamic shadings, but her interpretations lacked color and interest and her technic was not always reliable.

MARCH 23

New York Philharmonic An evenly balanced program of the modern romantic and the classical romantic styles gave Arturo Toscanini renewed opportunity to display his subtle powers of interpretation on this evening, at Carnegie Hall.

A revelation in tonal beauty was the performance of Mendelssohn's so-called Reformation Symphony. While the first and last movements revealed the refined texture of more dramatic content, the scherzo proved a masterpiece of graceful elegance in its airy lightness. The unerringly sensitive musician did homage to Mendelssohn the charming, the suave, the religious.

It would be difficult to conceive of a more ingratiating combination than Schumann—Toscanini—Wallenstein turned out to be. The lucid, warm and purely liquid singing tone of Alfred Wallenstein's cello ideally matched the rich and mellow beauties of the Schumann concerto, in which the orchestra furnished a background of quiet splendor. Musical insight, warm reverence for Schumann's romanticism, and an impeccable technic distinguished Wallenstein's performance. He was enthusiastically recalled repeatedly to the stage.

The modern note was sounded in two compositions by Italian contemporary composers: Castelnuovo-Tedesco and Ottorino Respighi, the former represented by his previously performed overture to The Taming of the Shrew, which cleverly demonstrates the whimsical and amusing incidents of the Shakespearean comedy. It was given a brilliant performance by the orchestra. Illustrating a poem by Carlo Clausetti, Respighi's Ballad of the Gnomes was heard for the first time at these concerts, although introduced by Toscanini to a New York audience with the Scala Orchestra in his tour of 1921. Fanciful and suggestive, this music, deftly and skillfully orchestrated, deserves to be included in the regular repertoire of our orchestras. Although some superficial resemblance to the Norwegian gnomes of Grieg was discernible, the Italian Respighian gnomes on the whole spoke in tones of their own, mysterious, fantastic, and finally stirring an uproar in the different orchestral choirs. Toscanini again added to his copious laurels in this opus.

Earle Hummel Giving his first solo recital in New York, Earle Hummel, a well-equipped young violinist from Albany, played to an attentive audience at Town Hall. In a program of refreshingly unhackneyed makeup, he was assisted at the piano by his brother, Stanley Hummel. Mr. Hummel opened his concert with Medtner's austere sonata in B minor, op. 21, a rather ambitious bark in which to launch oneself upon metropolitan concert seas. Perhaps he would have been better advised to place the Wieniawski concerto No. 2, in D minor, first on the list, as its conventional rhythmic pattern and opportunities for songful lyricism and effective technical display revealed his talents to much better advantage. In this work, his tone was shown to be of individual, vibrant quality, and his surmounting of the formidable virtuosic demands of the work distinctly creditable. Mr. Hummel's playing gained in ease and surety of performance as the evening went on, and his reading of the unaccompanied Bach sonata No. 1, in G minor, offered many moments of clear-cut structural design and evident appreciation of the stylistic requirements of Bach playing. The final groups included also an arrangement of Debussy's languorous waltz, La plus que lente; the exacting Heifetz transcription of Hora staccato by Dinicu, and Ernst's virtuosic Hungarian Airs, which gave definite evidence of the young violinist's musicality and technical grounding. The audience rewarded these performances with cordial applause and called for extra numbers. Stanley Hummel's accompaniments were of a musicianly order.

MARCH 24

Fritz Kreisler Another recital by Kreisler, at Carnegie Hall, presented the Bach concerto No. 2, in E major; the Mendelssohn concerto (apparently a never-failing favorite with the public and certainly not neglected by this artist); the three caprices by Paganini (B flat major, B minor and A minor); and a final group including the violinist's Malagueña, and his transcriptions of the Indian Lament and Slavonic Legend of Dvorák. The recitalist was in good form and applause brought a number of extra pieces. Carl Lamson, Kreisler's faithful accompanist, again gave aid at the piano.

MARCH 25

Juilliard Graduate School Orchestra A large and appreciative audience gathered in the Juilliard Auditorium on Saturday evening to hear the third concert of the Graduate School Orchestra (Albert Stoessel, conductor). The program was one of interest and color, as well as musical worth, including Liszt's concerto in E flat for piano and orchestra, with Sascha Gorodnitzki, soloist; the soliloquy for flute and string orchestra of Bernard Rogers, with Frederick Wilkins, flutist; the suite from music for the Royal Fireworks (Handel-Harty), Ralph Vaughan Williams' Variations on a Theme by Thomas Tallis for double string orchestra, Mozart's Haffner symphony, and Beethoven's Coriolanus overture.

Mr. Stoessel assumed his accustomed mastery over the orchestra and gave readings of vitality and flawless musicianship. Mr. Wilkins was applauded for his clear-toned and well-conceived interpretation as protagonist in the flute soliloquy. In Mr. Gorodnitzki the vivid beauties and technical complexities of the Liszt score found an able projector, possessed of the requisite dexterity and strength and the temperamental brilliance demanded by the work. The audience gave the pianist an ovation, recalling him and Mr. Stoessel many times to bow their thanks.

Solmond Rokoff Without pretense, and with a pleasing sincerity, Solmond Rokoff, violinist, played his début recital at Town Hall. He approached the C minor sonata of Beethoven, as well as Mozart's concerto in D major, with a fresh simplicity which spoke of sensitive regard and feeling for the music. Equipped also with adequate technical resources, the artist was applauded cordially by his audience.

The music of Mozart was the high point of Mr. Rokoff's program. Shorter pieces, which included Boris Levenson's original Melody in Russian style (heard for the first time here), concluded the program. Gregory Ashman was the accompanist.

(*Continued on page* 16)

After the appearance of

Martha Baird

in Batavia, N. Y., on March 2nd, the following letter was received by

MR. WARD FRENCH, GENERAL MANAGER OF COMMUNITY CONCERT SERVICE

from

MR. FRANK E. OWEN, PRESIDENT OF THE COMMUNITY CONCERT ASSOCIATION OF BATAVIA, N. Y.

March 4, 1933

Dear Mr. French:

We had our last concert on Thursday and I imagine you would like to know how things stand. It was a GRAND CLIMAX. Miss Baird gave us a magnificent concert. Her brilliant playing and charming informality have our audience talking yet. After such a performance it was an easy task to formulate some plans for next year. . . . .

I can only say thank you for what you have done for us this year. To complete our course with such a splendid artist as Martha Baird—well, that appears like going pretty deep into the realms of the impossible. We must certainly have her back here.

Again thanking you, I am

Cordially yours,

(Signed) Frank E. Owen.

CONCERT MANAGEMENT
ARTHUR JUDSON, Inc.
Division of
Columbia Concerts Corporation
of Columbia Broadcasting System
113 West 57th St., New York

Steinway Piano

Season
1933-34
Now Booking

"A newly imported Norwegian prima donna . . . made herself welcome."—*W. J. Henderson, New York Sun, February 10, 1933.*

EIDE NORENA

SOPRANO — METROPOLITAN OPERA COMPANY

HEADLINES ON METROPOLITAN DEBUT

NEW YORK SUN, FEBRUARY 10, 1933.

Mme. Norena's Debut Praised

Norwegian Soprano's Singing in 'La Boheme' Imparts Fresh Spirit to the Opera.

By W. J. HENDERSON.

NEW YORK WORLD-TELEGRAM, FEBRUARY 10, 1933.

Eida Norena Wins Praise in "Boheme"

NEW YORK AMERICAN FEBRUARY 10, 1933

EIDA NORENA SINGS WITH SUCCESS IN 'LA BOHEME' DEBUT

By LEONARD LIEBLING.

As MIMI in "LA BOHEME"

February 9, 1933

New York Times—"Mme. Norena immediately captured the audience. Her Mimi is a sensitive study . . . genuinely moving. The voice is faultlessly true. Mme. Norena uses it with the scrupulousness of an artist."

New York Sun—"Her singing was eloquent with feeling and the audience was quick to respond."

New York World Telegram—"Lyric beauty of voice . . . skill as an executant in both sustained and florid music."

New York American—"She achieved an excellent showing and seemed to please her audience in a high degree. The Norena voice is a clear, pure soprano and permits its possessor to weave tone flexibly and expressively . . . with ease and brilliance."

As JULIET in "ROMEO AND JULIET"

February 21, 1933

New York Herald Tribune—"Dramatically convincing. Her singing was generous in volume and appealing in quality."

New York Evening Post—"A charming performance. A pleasing voice . . . brilliant and true."

New York American—"Her singing had the assurance of one accustomed to her task."

New York Sun—"She gave the part picturesque quality as well as vocal. She proved herself to be sensitive to the feeling of the music."

AVAILABLE FOR A FEW RECITALS — SEASON 1933-1934

Management
NBC ARTISTS SERVICE

George Engles
Managing Director

711 Fifth Avenue
New York

Harald Hansen, Tenor, Began Musical Career as Pianist

Radio Engagements Consume Much of His Present Activities

Harald Hansen, tenor, began his musical career as a concert pianist, and even after his vocal talents were discovered did not entirely abandon his original affiliation, for he gave piano lessons during the time that he himself was studying voice with Frank Bibb. In 1924 Mr. Hansen went on a tour of the Middle West, South and East with William Wade Hinshaw's Opera Comique. He sang in Mozart's Bastien and Bastienne and took the role of Mozart in The Impresario. The next year found him singing in The Student Prince in Chicago and other midland cities.

The tenor's next engagement was in the Shubert production of The Mikado and Pinafore in Chicago and Detroit, after which he went to New York, where he appeared as the Duke in Robert Milton's production of Patience. The following two years he sang with the American Opera Company, among his roles being those of Lionel in Martha, Belmont in The Abduction from the Seraglio, and the title part in Faust.

BROADCASTING ACTIVITIES

Since then Mr. Hansen has been singing over the air, his first program being the Arco Birthday Party on WEAF. Following this he was engaged by the Hoffman Hour over WOR. This program presented the better type of music, ranging from light opera selections to music of a more serious nature. Mr. Hansen's own offerings included many drawn from grand opera, not only the lyric but also the dramatic tenor arias. In conjunction with Margaret Speaks, soprano and Nelson Eddy, baritone, Mr. Hanson was heard in several scenes from Faust, and with Miss Speaks in excerpts from Boris Godounoff. He and Mr. Eddy collaborated in a number of duets, among them those from La Forza del Destino and Otello.

(Photo by Strauss Peyton.)

HARALD HANSEN

Ohio Teachers' Association to Convene

The Ohio Teachers' Association will hold its fifty-first annual convention May 10, 11 and 12. The first four sessions are to be in the Neil House in Columbus, O., the last two in Indianola Presbyterian Church. The schedule includes violin, piano and voice forums, a Brahms Festival, with a students' contest and prominent speakers, the annual banquet, a joint session with the music supervisors at Ohio State University, and a concert in benefit of the sustaining members of the Columbus Music Teachers' Association. Poldoski, concert pianist from Chicago, and John Alda Lewis, tenor of Dayton, O., are the guest artists for the last event.

Shaw Again Heads Vermont Vocal Department

W. Warren Shaw, voice teacher of New York and Philadelphia, returns to the University of Vermont this summer to head the vocal department. The university's summer session is from July 5 to August 15. This will be the eighth consecutive year for Mr. Shaw in this position.

Compositions of CYRIL SCOTT

SONGS

ARIETTA ..... *(Two Keys)*
BLACKBIRD'S SONG ..... *(Three Keys)*
DON'T COME IN SIR, PLEASE! ..... *(Two Keys)*
FROM AFAR ..... *(Two Keys)*
LULLABY ..... *(Three Keys)*
MIST ..... *(Medium)*
UNFORESEEN ..... *(Three Keys)*

PIANO SOLOS

ASPHODEL
DANSE NEGRE
GAVOTTE
LOTUS LAND
SEA MARGE
VALSE CAPRICE
MY HEART EVER FAITHFUL *(Bach)*
SPHINX
SONG FROM THE EAST
TWILIGHT TIDE
PASSACAGLIA
WATER WAGTAIL

GALAXY MUSIC CORPORATION

SOLE AGENTS IN AMERICA FOR:—
STAINER & BELL, LTD.; ADOLPH FUERSTNER; A. GUTHEIL; ELKIN & CO., LTD.; RUSSISCHER MUSIKVERLAG; M. P. BELAIEFF.

2 EAST 46th STREET -:- -:- -:- NEW YORK

New York Concerts

(Continued from page 14)

MARCH 26

New York Philharmonic Orchestra The first of the five Beethoven Cycle concerts was inaugurated by Toscanini and the Philharmonic forces for a crowded, cheering house at Carnegie Hall on Sunday afternoon. The program began with an extraordinarily sensitive and musical performance of that war horse of music, the Egmont Overture, in which Toscanini displayed the form and tonal essence of the opus in revivifying manner, and in no way manifesting the theatrical, bombastic quality with which some other conductors cloak it.

Following this, Toscanini gave ingratiating readings of the first and second symphonies, the latter especially being played with a lucid charm that aroused intense enthusiasm from the overflowing audience. Toscanini was called back many times to acknowledge plaudits and cheers.

Salvatore De Stefano and Devora Nadworney An audience which filled Steinway Hall on Sunday afternoon heard Salvatore De Stefano, harpist, and Devora Nadworney, contralto of the Chicago Opera Company, in joint recital. Miss Nadworney sang an aria from Bruch's Odysseus and Russian songs by ancient and modern composers. She possesses a voice of full, luscious quality, adeptly controlled and employed with discriminating taste. She met with cordial reception from her hearers. Mr. De Stefano played classics by Handel, Scarlatti and others, and his own Preludio and Tarantella, revealing excellent interpretative proclivities, coupled with technical adroitness. He played a harp obbligato for Miss Nadworney's singing of Dawn (Corney). Helene Tardival was at the piano for the vocalist.

John McCormack What had been announced as his final New York concert this season, was sung at Carnegie Hall by John McCormack. But the good news comes that the artist, donating his services, will give another recital at Carnegie Hall, April 18, for the benefit of the Catholic Boys' Clubs of New York.

Last Sunday night there were groups for the informed music-lover and several for those who never seem to hear a surfeit of Irish folk songs. First there came Gioite al conto mio (Peri), the choral melody from Bach's Christ Lag in Todesbanden and songs by Arthur Foote, Merikanto, Rachmaninoff and a lute melody arranged by Bunten. All the foregoing were done with finished art in tone and delivery. Then followed some piano music played by Edwin Schneider, the assisting artist and accompanist. The Irish songs "by request," consumed the last half of the program, and were considerably increased by numerous encores. These folk airs McCormack interprets inimitably. Whether gay or grave in mood content, he presents them with exquisite expressiveness; his artistry, diction and excellent musicianship are such as to make even an inferior composition attractive. McCormack was frenetically acclaimed by a capacity audience, who would not stir from their seats until the lateness of the hour called a halt to McCormack's boundless generosity.

Manhattan Symphony Orchestra Before an audience including a large number of expatriated Russians as well as many native hearers, the final concert of the season by this orchestra was given in the Waldorf-Astoria last Sunday evening. There was a largely Slavic program under the baton of a new guest conductor, Alexander Aslanoff, formerly active at the Imperial Opera in Petrograd. A new American composition, James P. Dunn's variations for string orchestra on Drink to Me Only with Thine Eyes, was conducted by the composer. Mary Arakian, a more than usually well-equipped young lyric soprano, made her New York début with orchestra.

Mr. Aslanoff chose no less than three works by Tschaikowsky with which to introduce himself to a Manhattan audience. These were the Pathétique symphony, the overture-fantasy Romeo and Juliet, and an excerpt from the opera Pique-Dame, sung by the soloist. The purely orchestral numbers included also the Meistersinger prelude by Wagner, which opened the concert with pomp and circumstance, having a decidedly vigorous exposition. The symphony, though begun in somewhat leisurely tempo, gained in forcefulness under Mr. Aslanoff's direction in later movements. Evidently a musician of long experience in his profession, the Russian leader showed familiarity with his scores, if his readings tended at moments to be a little less emotional than the Tschaikowsky interpretations with which New York is familiar. His ability to mould an ensemble to his wishes can hardly be judged by this concert, which showed evidences of hurried preparation and—frankly—exhibited some extremely ragged playing by various choirs of the orchestra.

Mr. Dunn's composition again revealed this composer's highly developed technic of writing for the orchestra. Of the fourteen sections of the work, the tenth and the thirteenth were omitted, possibly because of time considerations. The remaining variations showed a versatile mastery of the various forms (some of them, it must be confessed, a little oddly chosen) in which the composer elected to recast this simple melody. The expedient of turning Ben Jonson's love song into (say) a galloping hunting refrain, with a 2/4 rhythm tapped out with the backs of the violinists' bows, or of setting it later as a whining Oriental dirge and as a polonaise (interrupted by a really fine Viennese waltz version) may be open to question on the score of taste. But one had to admire unreservedly the final fugal section in double counterpoint, which was massive, spontaneous and stirring, while all the sections "sounded" in terms of actual performance. The composer, whose conducting was vigorous and exact, was many times recalled.

Miss Arakian sang the Tschaikowsky scena and the air Plus grand dans son obscurité from Gounod's Reine de Saba, with an ease and perfection of vocal method that augur well for her future activities. A lyric soprano voice of exquisite quality, produced with complete evenness throughout the scale, and faultless taste in the use of it, are among the conspicuous assets of this singer. Undoubtedly hers was one of the most auspicious débuts of the season—and this in spite of a not too skilled accompaniment, in which the orchestra often obscured the voice. The public received the singing with a well-merited ovation and repeated recalls.

John Hazedel Levis The China Society of America sponsored a concert-lecture on the Music of China by John Hazedel Levis, in the Little Theatre on Sunday night. Mr. Levis, who has spent more than twenty-five years in China and has been familiar with native music since his childhood, offered an interesting and informative glimpse of this phase of Eastern art. His comments and points of assertion were illustrated by performance on Chinese instruments, and by his own tone pictures for piano. He cited the meaning and influence of music in China, gave examples of the ancient music of the country, as well as of living music of today (street cries and workers' chants) and modern instrumental music. He also enumerated the main points of difference between Chinese and Western music and the divergent angles of approach to art expression. He emphasized the characteristic tone color of the Chinese instruments, which, he maintains, cannot be reproduced on those of the West. For that reason, he said, he would not call his own piano music an example, but rather an impression of the Chinese art. He offered three of these compositions, a paraphrase on melodic-rhythmic pattern of the Sung Dynasty, his arrangement of a lullaby from a native Chinese theme, and a tone picture of a knife juggler. A distinguished audience, which filled the theatre and included many Chinese, applauded Mr. Levis with sincere cordiality.

Margherita Grova Margherita Grova, soprano, made her local début in a song recital at Town Hall on Sunday night. She was assisted by Vincent De Santis, violinist. Miss Grova offered the Vissi D'Arte aria from Puccini's Tosca, two songs by Pergolesi, a group in English by Bohm, Rogers and Rasbach, Spanish songs, including Ponce's Estrellita, and, in her concluding assortment, Tirindelli's Primavera and a Verdi aria. She has a voice of power and bright quality, showing to the best advantage in the dramatic items. She was heartily applauded by the audience. Miguel Sandoval was her adept and sympathetic accompanist. Mr. De Santis played Prelude (Pugnani-Kreisler), Glazounoff's Meditation, The Bee (Schubert) and Ninna Nanna (Quintano). His tone was mellow and expressive, and he was given a cordial reception by his hearers. His accompanist, Helen Fyma, supplied excellent piano background.

Creighton Allen Creighton Allen, pianist, played the last of three recitals, in Steinway Hall, before a fashionable audience. With the exception of a Fantasie of his own composition, Mr. Allen devoted the program to MacDowell—prelude, op. 10; Keltic Sonata, op. 59; Improvisation, Novelette, Idyl, March Wind and Polonaise.

This pianist has tone and volume in abundance, which served him most successfully in the sonata. His own piece, highly fanciful and bearing the stamp of good musicianship, was received with favor.

An Appeal

To The Members Of National Federation Of Music Clubs
and
Other Musical Organizations

OPERA in New York faces a crisis. The Metropolitan Opera Association, which, under the management of Giulio Gatti-Casazza, has been giving opera at the Metropolitan Opera House for twenty-five years, has announced that, owing to the exhaustion of its cash resources as a result of the losses of the last three seasons due to the depression, it will be unable to undertake another season of opera at the Metropolitan unless it can be assured of a substantial guaranty fund. The undersigned has undertaken to act as chairman of the committee to secure subscriptions to such a guaranty fund.

Opera at the Metropolitan is not, and never has been, a profit making enterprise. All of the receipts go to pay the actual cost of the performances. During the depression, those costs have been drastically curtailed, but even with the further curtailment now contemplated, the receipts cannot, under present conditions, be depended upon to provide the funds necessary to meet expenses, as was the case for many years prior to the depression. It is to provide against the possibility of such a deficit that the guaranty fund is required.

The closing of the Metropolitan Opera House next year would be nothing short of a national misfortune. Not only would thousands of opera goers and millions of listeners to opera over the radio suffer a serious loss in their cultural life, but it would be a catastrophe to throw out of employment at this time of acute depression, the 770 employees of the Opera Company, most of whom, because of their highly specialized training, would be unable to find other employment. We therefore feel that no effort should be spared to make provision for continuing opera at the Metropolitan Opera House next season. Ultimately opera in New York must be placed on a sound and permanent basis. It is obvious that opera can no longer depend for its sole financial support upon a small group of patrons as heretofore, and that to insure its continuance some plan must be devised to enlist in its support the rank and file of opera goers and of the vast audience who now listen to opera over the radio. We believe that thousands of lovers of opera, not only in New York, but from the radio audience, will be glad of an opportunity of contributing toward the guaranty fund.

Pledges will not be finally binding unless in the opinion of the committee the aggregate amount pledged is sufficient to justify the management in undertaking the production of opera next season at the Metropolitan Opera House. If the pledges are not declared operative, any amounts paid by subscribers will be returned. If any part of the guaranty fund pledged is not used in the production of opera next season, it will be used for a guaranty fund to support Metropolitan Opera in subsequent seasons.

Checks or money orders should be mailed to Miss Lucrezia Bori, Chairman, Metropolitan Opera House, New York. Pledges, unless accompanied by check, (which should be to the order of the Metropolitan Opera Association) will be payable upon written notice from the Committee.

LUCREZIA BORI, CHAIRMAN
CAMPAIGN TO SAVE METROPOLITAN OPERA.

Contributed by THE MUSICAL COURIER

Anna Sargent Smith Endorses Music Study as Educational Background

Anna Sargent Smith believes that musical training is the best foundation for a general education. "One of the first things that the very young child can recognize and respond to," she says, "is a happy tune and a pleasant rhythm. The desire for movement of the body in a sort of naive dance is the immediate reaction, proving that the element of music is an inherent part of our being. With this in mind it is normal to think that music is the natural thing with which to begin our education, that it can be the means of the child's first training in concentration and self expression and can supply a poise that will prove of inestimable value when the child starts school. The sense of achievement, of self-expression successfully attempted, will do much to obviate the painful shyness that many children suffer from.

ANNA SARGENT SMITH

Vital in Child Development

"So many parents who have come to the realization that music is not only a cultural advantage for their children, but is a vital part of their education, wonder when they ought to begin this training. I feel that the average child of today is capable of thought and activity at a much earlier age than ever before. It is of advantage to the child to start its musical training between the ages of four and five. The approach at this time is entirely sincere, being devoid of any thought of competition, of showing off; these elements come later and can be avoided if directed along right channels. The attitude of the child is one of sheer delight in discovering himself and his ability to do things. The attitude of the teacher should be that of suggestion and guidance, establishing in the child's mind the importance of doing one's best, holding the ideal in mind; that virtuosity is commendable, but only when backed by real knowledge and deep study.

"You see, I am entirely opposed to the old belief that musical study for the average child is a waste of time and money unless the child is at least nine or ten years old, and especially talented into the bargain.

Place of Music Important

"Music has a definite place in the life of every human being, although its purpose varies in different individuals. Music possesses definite healing qualities, stimulating and elevating the mind toward higher planes of thought. The purpose of music in some individuals may be self-expression in a very high degree, as in the great masters, and in teachers, who help others to self-expression. However, we must remember that the great artist has need of an audience, and that there are two kinds of listeners—those who, having ears, hear all, and those who hear, but have no sympathy or understanding. The listeners whose impressions are the richest are those who have had at least enough training to comprehend and appreciate what the performer is giving them. One of this type comes with a mind that not only receives, but has something to give back as well."

M.

I SEE THAT

On April 4, the National Orchestral Association is giving its seventh concert of the season at Carnegie Hall. Leon Barzin, the association's musical director and conductor, has chosen this occasion to present for the first time in New York Vladimir Dukelsky's symphony No. 1, in F major.

* * *

Carlo Kohrssen, director of the Washington Heights Oratorio Society, is to direct this chorus in a Bach-Mendelssohn program at the Marble Collegiate Church, New York, on April 4. The concert is for the benefit of the Japanese Christian Association.

* * *

Mr. and Mrs. Henry Holden Huss, assisted by G. Porter-Smith, violinist, and Jeanette Wiedman, pianist, are to be heard in a concert of Huss compositions at Steinway Hall, New York, April 4.

* * *

Jacqueline Salomons, French violinist, sails on the SS. Champlain today (April 1). May 22, Miss Salomons is giving a joint recital in Paris with Madeline Massart, violinist, of sonatas for two violins by Loeillet, Honegger and Milhaud. Miss Salomons plans to return here next season.

* * *

Guiomar Novaes has been reengaged to appear next fall at Smith College, Northampton, Mass., where she gave a recital during her recent American tour.

* * *

The Budapest String Quartet, who sailed on March 22 to fulfill concert engagements in Paris and other European centres, presented American concerts in Ithaca, N. Y.; Northampton, Mass.; Ann Arbor, Mich.; Princeton, N. J.; Rochester and Buffalo, N. Y.; Bloomington and Indianapolis, Ind.

* * *

The fifth concert in the chamber music series given by the Perolé String Quartet under the auspices of the department of music of New York University, took place on March 20 and offered a program of American music.

* * *

Eleanore Block will give a dance recital at the Goodman Theatre, Chicago, April 16. Miss Block will be assisted by an orchestra under the baton of Daniel Saidenberg, first cellist of the Chicago Symphony Orchestra. The program includes original dances to the works of Debussy, Turina, Borodin, Milhaud, Johann Strauss and Respighi.

* * *

Dr. Charles Heinroth, organist at City College, New York, was the chairman of the March public meeting of the National Association of Organists, the subject for discussion being Choral Matters. Drs. Carl, Milligan and Noble, and Grace Darnell also spoke.

* * *

Edwin Grasse, violinist, organist and composer, will appear this month in one or more of these capacities in Morristown, N. J., for the benefit of the Braille Book Fund, and in Lancaster, Pa.

* * *

Dan Gridley, tenor, was soloist in The Omnipotence (Schubert-Liszt) with the New York University Glee Club (Alfred M. Greenfield, conductor) on March 18 at Town Hall, New York, in the seventeenth annual Intercollegiate Festival Chorus.

* * *

Albertina Rasch's next major venture in New York is scheduled for April and will be a program similar to that in which her dancers appeared at the Lewisohn Stadium last summer. Dancers trained by Mme. Rasch are appearing in the current Broadway production, Walk a Little Faster, and, on the road, in The Cat and the Fiddle, Face the Music and Flying Colors. A troupe of Rasch dancers are featured in Wild Violets, now running in London.

* * *

Alix Young Maruchess, viola and viola d'amore player of New York, is making the novel experiment of a caravan tour of the South this season. She left New York in the late fall. During April she will fulfill engagements in Miami, Gainesville and other Florida cities before continuing her tour westward.

* * *

Maria Carreras will be one of three noted artists participating in the April 16 concert of the New York Philharmonic Symphony Orchestra (which is the fourth concert in the Beethoven cycle conducted by Arturo Toscanini this spring) when the Beethoven triple concerto is to be performed.

* * *

Emil Velazco began a series of organ concerts in the Hotel Taft, New York, on March 27. Mr. Velazco's own broadcasting and recording organ has been installed, and he is at the console every evening and on Sunday afternoons.

* * *

The Houston (Tex.) Symphony Orchestra is trying to meet its deficit by holding a tag-day on which silver tags bearing the words "I Am a Donor" will be sold for one dollar.

* * *

Richard Crooks' schedule for next season already includes several concert engagements, among them one for the Women's Music Club of Columbus, O., and a recital in Denver, Colo., in the Greater Artists Series.

* * *

Anthony Pesci, young American tenor, will appear over the radio as The Wandering Minstrel in The Mikado. Another April engagement for Mr. Pesci is a song recital for the Hollis (N. Y.) Women's Club.

* * *

Lisa Roma, soprano, includes among her April engagements concerts at Carlton College, Northfield, Minn.; Huntington, Pa., and New York City.

* * *

Margaret Roberts, soprano, sang before the Louisiana Society of New York at the Waldorf-Astoria on March 17, her program including Negro spirituals and modern English songs.

* * *

The Tollefsen Trio repeated the chamber music concert they gave at the Brooklyn (N. Y.) Academy of Music on March 14, at the Henry Street Settlement, New York, March 19.

* * *

Dr. Julia E. Schelling gave a lecture on Wagner, illustrated with colored slides, at Town Hall, New York, March 21, concluding with an operalogue, Parsifal, with Alberto Bimboni at the piano.

* * *

Pauline Winslow and her Washington Square Opera Society are rehearsing Gilbert and Sullivan's Pinafore, with seventy-five singers. The group already has two bookings in May. Miss Winslow is planning a second company.

* * *

Laurence V. Dilsner, who will obtain his bachelor of music degree from New York University in August, is organist of the First Presyterian Church, Cranford, N. J., where he gave a recital last month.

* * *

Dorothee Manski, dramatic soprano, has been engaged to sing Isolde at the Salzburg Festspiele in August (Bruno Walter, conducting).

* * *

The Hall Johnson Negro Choir will give a concert next season at the Westchester County Center, White Plains, N. Y., on December 8.

* * *

Smith College, Northampton, Mass., has reengaged the Brosa String Quartet of London for the third consecutive season, next November 1 and December 1.

* * *

Aleksandr Helmann, pianist, was heard in recital at The Barbizon, New York, on March 21. Mr. Helmann appeared in Town Hall earlier this season.

* * *

Esther Wasserman and Byrd Elyot, both artist-pupils of Vlado Kolitsch, will give a two-violin recital on April 22 at the Jewish Youth Guild, New York.

* * *

John Carroll, baritone, assisted by Mary Lochren, soprano, appeared at the Hotel White (New York) Musicales on March 19.

* * *

Among engagements booked for Grete Stueckgold, soprano, next season is one in Winnipeg, Manitoba, Can.

* * *

Mrs. H. H. A. Beach's Jubilate was sung at the Church of the Ascension, New York, on March 12.

Skilton Presents Scenes from Kalopin

Topeka, Kans.—At the recent annual meeting of the Kansas Authors Club in this city, Charles Sanford Skilton, of the University of Kansas, presented scenes from his Indian opera, Kalopin, which has been awarded a David Bispham medal by the American Opera Association. The prelude was played by the composer and the opening scene was sung by Irene Peabody as Culleoka, William Pilcher as Chicopah and William B. Downing as Kalopin. Miss Peabody also sang part of the Incantation Scene, and the Hunting Chorus was represented by a record of its orchestral version. The Sioux Flute Serenade, which introduces the second act, was played by Mildred Hunt of Topeka, who also furnished the obbligati for the following flute scene with Kathryn Langmade Nelson as Tallula and Mrs. H. W. Craig as Opelika.

Robert Braine Accompanies Prominent Artists

Robert Braine, accompanist and coach of New York, has played for Fraser Gange, Francis Macmillan, Joseph Szigeti, Anna Fitzu, Ralph Kirbery, John Charles Thomas, Josef Stopak, Reinald Werrenrath, Devora Nadworney, Robert Simmons, Arthur Kraft, Richard Maxwell, Walter Preston, Erva Giles, Arcadie Birkenholz, Martha Attwood, Adelaide Gescheidt, Georges Barrère, Elsie Baker, Walter Mills, Emma Roberts, Josephine Forsyth, George Reimherr, Rosalie Wolfe, Richard Crooks, Genia Fonariova, Wendell Hart, Nevada Van der Veer, Edgar Schofield, Judson House, Ralph Errolle, John Barclay, Beatrice Belkin, Johanna Gadski and Prince Obolensky.

Lester Donahue on Pacific Coast

Lester Donahue, pianist, gave a recital for the Junior League of Los Angeles on February 21, and on February 26 was heard at the residence of Mrs. Hugo Rumbold (Zoe Akins, the playwright) in Pasadena. The latter event was attended by John Hays Hammond and his son Richard, Elsa Maxwell, Helen Hayes, Theda Bara, Ruth Chatterton, Anita Loos, Elsie Janis, and others. March 19, Mr. Donahue presented a program at the Women's Athletic Club of Los Angeles, following which he went north to play at private musicales in Burlingame, Berkeley and San Francisco.

Chamber Music Concerts in Rockford, Ill.

Rockford, Ill.—The Copeland String Quartet have played a series of five Sunday afternoon chamber music concerts here in the Crystal Room of the Hotel Nelson. These programs, known as Twilight Musicals, have drawn capacity audiences.

C. R. McE.

To the
MAGGIO MUSICALE FIORENTINO
and MUSIC CONGRESS
In FLORENCE all during MAY 1933

Choose one of these famous vessels for a de luxe Southern crossing straight to Italy and the Second Biennial International Festival of Modern Music. Only $200 up first class, $130 up second class, $120 up Tourist.

To Naples or Genoa: REX . Conte di SAVOIA . ROMA
Conte GRANDE . AUGUSTUS . SATURNIA . VULCANIA

Apply 1 State St., N. Y., or local agent

ITALIAN LINE

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

GALLI-CURCI
SCHIPA
TIBBETT
RETHBERG
MENUHIN

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

FOREIGN NEWS IN BRIEF

Vienna Brahms Festival

VIENNA.—Vienna's official Brahms Festival, under the joint auspices of the German Brahms Society and the Vienna Gesellschaft der Musikfreunde, taking place May 16-21, will be under the artistic direction of Wilhelm Furtwängler, who will conduct the German Requiem and two festival concerts of the Vienna Philharmonic. The soloists at the first of these are Hubermann and Casals in the double concero, and at the second, Artur Schnabel playing the B flat piano concerto. In two concerts of chamber music these three artists will unite (for the first time in their careers) for the performance of Brahms' sonatos and trios, to be joined by Paul Hindemith in the performance of the piano quartets. The principal events will be preceded by public rehearsals, and the whole festival is to open with a commemorative session of the two s cieties at which eminent speakers are to be heard. R.

German Tonkünstlerfest Program

BERLIN.—A new symphony by Hans Pfitzner (in C sharp minor, op. 36), an orchestral serenade by Clemens von Franckenstein, a viola concerto by Walter Braunfels, an overture-fantasy, Raskolnikoff, by E. N. von Reznicek, and Six Orchestral Pieces by Anton Webern, are among the novelties to be performed at the sixty-third German Tonkünstlerfest in Dortmund, June 18-22. None of the other composers of the new offerings are known outside of Germany. These comprise a piano concerto (O. Gerster); a violin concerto (P. Gross), a chamber orchestra suite (H. Saller), Music for Clarinet in A (H. Pfeiffer) and Orchestral Songs (W. Eyck). There are also two choral works, an oratorio, The Great Calendar, by H. Reutter, and mixed choruses *à cappella* by W. Peterson, as well as three string quartets (H. Brehme, P. Schacht, F. Wohlfahrt), a flute trio (F. Philipp), viola and piano sonata (H. J. Therstappen), cello sonata (K. Hasse), Toccata, Improvisation, and Fugue for two pianos (K. Höller), and songs by A. Knob and J. Lechthaler (the latter with string quartet). P.

Nether-Rhenish Festival in Aachen

COLOGNE.—The 102nd Nether-Rhenish Festival is to be celebrated this year in Aachen (Aix-la-Chapelle), in accordance with the traditional rotation between that city, Düsseldorf and Cologne. It will be limited to three days, April 8-10, and confine itself to the performance of Rhenish composers, past and present. Besides works by young Rhenish musicians, it will give a cross-section of musical life in Bonn during Beethoven's residence there, including a recently discovered symphony by Count Waldstein, Beethoven's early patron; vocal pieces by Beethoven's teacher, Neefe; and Beethoven's own E flat major quartet, written in Bonn in 1785. A violin sonata by Franz Wüllner (father of Ludwig Wüllner) and a work of Norbert Burgmüller, whose death at the age of twenty-six was lamented in print by Schumann, are also programmed. The musical direction is in the hands of Peter Raabe, general musical director of Aachen. E. T.

London's Orchestra of Unemployed

LONDON.—An orchestra of unemployed musicians has been established in London and gave its first concert with great success. It is called the South London Orchestra, and is composed entirely of unemployed musicians, most of whom receive no "dole." The orchestra originated with half a dozen players who gathered at Morley College, and soon their numbers swelled to forty, including every instrument needed for a complete symphony orchestra. Among the players are some who have played under every great conductor of Europe. They charged no admission to their first concert, but took up a collection at the end. Their program consisted entirely of light classics and popular music and it was played exceedingly well. C. S.

More German Festivals

BERLIN.—The Westphalian industrial city of Dortmund will sponsor no less than five music festivals, including the sixty-third meeting of the General German Music Society (the so-called Tonkünstlerfest), which takes place June 18-22. It also celebrates a Bruckner Festival, April 1-3, and the official German Bach Festival of the year, October 7-9. The other two events are meetings of the German Sängerbund. The city of Cassel, not very distant from Dortmund, will be the host for the ninth festival of the German Max Reger Society, which coincides with the sixtieth birthday celebration of the composer. T.

London Philharmonic's First Tour

LONDON.—The first tour of Sir Thomas Beecham and the London Philharmonic Orchestra opened on March 15. The itinerary includes, Liverpool, Dublin, Belfast, Glasgow, Perth, Aberdeen, Dundee, Edinburgh, Newcastle, Middlesborough, Sheffield, Leicester and Birmingham, ending at Manchester on April 1. Later in the year the orchestra will visit the leading cities in Europe. C. S.

New Item in Orchestral Repertoire

BERLIN.—A speech by Adolf Hitler, who has the freedom of the German air whenever he wants it, cut into the program of Ernest Ansermet's concert which the German Broadcasting Company had invited the eminent French-Swiss conductor to give at the head of its crack orchestra. Nevertheless, the impression he made with his own arrangement of Debussy's Six Epigrammes was profound, and the work is likely to find its way into many German orchestral programs. In subtlety of tone color and perfection of form they belong to the most beautiful of Debussy's works. Ansermet has adapted these gems (originally for piano duet) with a sensitive feeling for Debussy's coloristic inspiration. T.

Opera by Kósa Produced

BUDAPEST.—A one-act opera, Fisherman and Squire, by Georg Kósa, had its première at the Royal Opera here. Kósa, who is thirty-six, is a pupil of Dohnányi, Bartók and Kodály, and is now professor at the Budapest High School for Music. His works aroused international attention at the festivals of the I. S. C. M. T.

Strauss' Arabella Has Romantic Plot

VIENNA.—The libretto of Strauss' new opera, Arabella, which is to be produced at Dresden in July, is based on Hofmannsthal's own short story, Lucidor. The place of the action is in Vienna, the time the 1860's. The story tells of an impoverished aristocratic family with two daughters. On a visit to Vienna the parents disguise the younger, the fascinating Arabella, as a boy, the more easily to find a husband for the elder daughter. The central scene of the piece represents the carnival ball of the Viennese cabmen's guild. R.

Ray Lev Pleases in London

LONDON.—Ray Lev, pianist, joined forces with Austin Carnegie, singer, in a recital of distinction recently. Miss Lev opened the program with the Bach-Liszt organ prelude and fugue in A minor, played with virtuosity and deep musical insight, and later a group of Brahms, Medtner, Rachmaninoff and de Falla. An enthusiastic audience which overflowed on to the stage, demanded numerous encores. M. M.

Colombia City Has New Conservatory

CALI, COLOMBIA, S. A.—A new conservatory of music has been established here under the guidance of Antonio Maria Valencia, pianist and prominent musician of Latin America, and a member of the Schola Cantorum in Paris. Cali is a thriving city, in the heart of Colombia's coffee-growing district.

Viola Mitchell to Play in Venice

VENICE.—Viola Mitchell, violinist, who was soloist in the recent first performance of Malipiero's violin concerto with the Concertgebouw Orchestra in Amsterdam (Pierre Monteux, conducting) was engaged following this concert to appear in the work in Venice, under Scherchen. B.

Danton in Opera

FRANKFORT.—Nicolai Loportnikoff, Russian composer, has completed the socre of the opera, Danton. It will be published soon. T.

Bronze Plaque to Dr. Carl Unveiled

Dr. William C. Carl was honored by the First Presbyterian Church, New York, at the evening service on March 26, when a bronze plaque was unveiled in commemoration of his forty years of continuous service as organist and director of the music. The church was crowded to the doors, the congregation including many friends and admirers of Dr.

THE BRONZE TABLET, unveiled in honor of Dr. William C. Carl

Carl who, following the service, expressed to him their appreciation and gratitude for the long and fine service he has rendered. One of those present was Dr. Paul Schwartz, Consul-General of Germany.

The minister of the church, Dr. J. V. Moldenhawer, instead of devoting his foreword to an interpretation of the music, paid tribute to Dr. Carl. Dr. Moldenhawer reminded the congregation that last winter the fortieth anniversary of Dr. Carl's direction of music at the church was celebrated and that he had devoted a lifetime of noble service to the church. He stressed the point that Dr. Carl knows the relationship between religion and music and always has offered music which interpreted the religion of the church. Dr. Moldenhawer added that Dr. Carl has been a remarkable help in the worship of the church, fostering splendid coöperation between the minister and the musical ministry of the church. In calling attention to the oustanding qualities possessed by Dr. Carl, Dr. Moldenhawer mentioned his indefatigable industry, his sunny good temper, and his personal loyalty. When Dr. Carl came to New York, following his studies in Paris under Guilmant, the First Church still held its Calvinistic ideas, and the organ had only been recently installed. Dr. Carl's work in music has brought him international eminence. The French Government made him a Chevalier of the Legion of Honor, and the New York University conferred upon him the degree of Doctor of Music.

Following the eulogy to Dr. Carl by Dr. Moldenhawer, a festival program was given which included Haydn's oratorio The Creation and selections by Bach, Franck and Guilmant, sung by Mildred Rose, soprano, Amy Ellerman, contralto, Dan Gridley, tenor, Earl Waldo, bass, and the Motet Choir. Miss Ellerman gave a splendid interpretation to César Franck's A Song of Praise. With Dr. Carl at the organ and also directing, the choir and soloists were heard in an impressive performance of The Creation. The trios by Miss Rose and Messrs. Gridley and Waldo were beautifully sung and fine musicianship also was displayed in their solos.

At the conclusion of the service the congregation was invited to view the plaque of Dr. Carl which was placed temporarily on an easel at the altar. The plaque was executed by Alexander Finta. G. N.

Heffner and Kemmerer Heard

ALLENTOWN, PA.—A joint recital by Hazel Heffner, contralto and Ralph Kemmerer, pianist, drew a large audience to the Woman's Club on March 18. Miss Heffner offered two song groups, including items by Brahms, Wolf, Grieg, Rubinstein, Strauss, Schubert, Graben-Hoffman, Loewe and Liszt. She has a rich and mellow contralto, well suited for the interpretation of the Lieder which composed her program. Her singing has expressive depth and sincerity and genuine dramatic flair.

Mr. Kemmerer played four Bach numbers, three of them arrangements by Kelberine, Hess and Siloti, and three Liszt compositions, including the Hungarian Rhapsody, No. 11. He commands a broad, virile tone, dynamically malleable and delicately shaded. His technic is unobtrusive and dependable. Both artists were heartily applauded. R.

Saint Cecilia Club in Recital April 4

Victor Harris is to conduct the final concert for this season of the Saint Cecilia Club at Town Hall, New York, on April 4. Frederic Baer, baritone, assists the club, and there will be an orchestra, with Maximilian Pilzer, concertmaster of the New York Philharmonic for many years, at the first violin desk. Willard Sektberg is the organist. The program includes several works especially composed for the club, as well as compositions by Wagner and Schubert and a revival of Deems Taylor's The Highwayman, first sung by this group in 1915. The Saint Cecilia Club is a chorus of 125 women.

Marmein's Spring Engagements

Miriam Marmein is playing a series of return engagements in New Jersey and Pennsylvania cities from April 4 to April 20.

She returns to New York on the 11th to present a short program, assisted by members of her professional group, at the West Side Y. W. C. A. The group, including the Misses Neff, Kern, Hixon and others, is to be seen in new compositions.

Recent Successes of

HAROLD MORRIS

PIANIST-COMPOSER

Soloist Last Season with Boston Symphony, Dr. Serge Koussevitzky, Conductor, in Boston and New York

MORRIS RECITAL GAINS OVATION

"Harold Morris, American composer-pianist, was given an **ovation** Tuesday afternoon by a large audience . . . he appeared with the New York String Quartet in the third concert of the Tuesday Musical Club series . . . an **unusual** program. **Strongly marked rhythms, great variety of thematic material, sharply contrasting tonal coloring and a beautiful feeling for instrumental balance are features of Morris' writing.** . . .

"In his group of piano solos, a Bach 'Chorale Prelude,' five Chopin numbers and the Wagner-Liszt 'Liebestod' Morris showed a **brilliant technic.** . . . An encore of his own composition was one of the most interesting numbers given."

San Antonio Express, March 1, 1933.

MUSIC LOVERS GIVEN TREATS

"The New York String Quartet, presented (in conjunction with Harold Morris, pianist-composer), by the Tuesday Musical Club, blew an **unforgettable breath of beauty** into the minds of San Antonio music lovers, who filled San Pedro playhouse Tuesday afternoon. . . .

"This **infallibility** of ensemble showed to **equally fine advantage** in the final offering, a quintet for piano and strings composed and directed personally by Mr. Morris."

Mayor Dapey, San Antonio Light, March 1, 1933.

HAROLD MORRIS APPLAUDED IN LAST PROGRAM

Noted Composer-Pianist Wins New Laurels in Houston

"Playing a group of his own compositions, Harold Morris of New York was **applauded by hundreds** of Houstonians who filled the Scott sh Rite Cathedral, Saturday evening. The noted composer-pianist, brought to Houston under the auspices of the Rice Institute Lectureship in Music, gave his third and concluding program Saturday evening. Mr. Morris, a native of Texas, **won new laurels** from Houston music lovers Saturday evening with his interpretation of some of his own most popular compositions . . . gave a **marvelous** performance and **won rounds of applause** from the enthusiastic audience."

Pat McNealt Barnes, Houston Post, February 26, 1933.

"The Rice Institute Lectureship in Music again afforded Houstonians the opportunity of hearing the newest in music when Harold Morris, a young composer **fast forging** his way to the front ranks, was presented in a series of lecture recitals. It was the same lectureship which has presented such personages as Ravel and Honegger to the Houston public. Mr. Morris' lectures showed him a very ardent devotee of the music of which he spoke and one who approached his subject matter with a **naive and delightful freshness.**

"His music **drives** itself home in its listeners' minds in many respects. It is **unmistakably Harold Morris,** and not the gleanings from a predecessor set forth in a new garniture of harmonic progressions. Of the programmed numbers, the variations on a negro spiritual, 'Pilgrim's Song,' from the concerto for piano and orchestra, was a high spot. Mr. Morris played this last season with the Boston Symphony under Serge Koussevitzky. It was undoubtedly dear to its author's heart, and his setting forth of its variation was **done with a solemnity** that lo t none of the deep underlying spiritual qualty which designates this type of folk tune. He had the excellent assistance of Rhodes Dunlap. Playing with Mr. Morris during the program, too, was the New York String Quartet. Mr. Morris' group of piano solos were also **high-lights of the program.**"

Ina Grotte, Houston Chronicle, February 26, 1933.

Personal Representative

Cosby Dansby

316 West 95th St., New York City

MUSICAL COURIER
Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING ..... Editor-in-Chief
HORACE JOHNSON
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris) ..... Associate Editors
J. ALBERT RIKER ..... General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 830 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

BERLIN, GERMANY—CLAIRE TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

PARIS, FRANCE—IRVING SCHWERKE, 19 rue Mirabeau XVI. Telephone Jasmin 00.93. Cable address, Musicurier, Paris.

MILAN, ITALY—DOROTHY STILL, 59 Via Romolo Gessi.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

New York April 1, 1933 No. 2764

Now the seasonal cry is, "L'Opera est mort, vive le baseball."

In the new legislative disposition, the radio companies are looking for "Beer Programs." Have you any ideas?

Musical creation doubtless has something to do with character. No famous composer has ever been imprisoned for dishonesty, and none has ever committed suicide.

"How sharper than the serpent's tooth," mused the critic, as he suffered through the recital of a violinist who played the whole program a fraction of a tone too high.

Spring Again

Whenever there is evident in all-and-sundry an impulse to shy at duties and turn his face longingly toward those frivolities that seem always to be the lot of other people while all-and-sundry's nose is being ground finer and finer; when there is a fractious repudiation of his most-favored breakfast-food and a more than apparent scorn of turnips and cabbages; when earnestness and serious-mindedness seem to have lost their savor and the tendency to leave undone those things that ought to be done is vividly apparent, then—know ye: Spring Has Come Again.

Hence, the proposal of the following resolutions:

1. To gambol on the green.
2. To argue warmly only on such subjects as shall seem essentially of no consequence.
3. To eschew causes and champion the frivolous.
4. To be one's natural self.

From which it becomes apparent that this is no time for those who believe it to say that music is good for the young. They will be answered by all subscribers to the above in facetious fashion. Nor should a word be uttered as to music's character-building possibilities; at least not before next winter. And as for the term "disciplinary," it shall be anathema. If discipline there must be even at this season, let recourse be had to the good and useful stick, not to anything so lovely as music. As for summer schools, let all-and-sundry go by all means; let them study, learn, practice. And this shall be done not for the good of their souls but only for fun. Down with the Things Worth While! Up with the Delightful, the Charming, the Enjoyable, Music for Music's sake! So sayeth this year's Spring Song.

A Musical Manifesto

Of considerable interest is the manifesto recently issued by ten prominent Italian composers under the title A Protest Against Modern Music. It contains an exceedingly trenchant attack against the confusion in æsthetic doctrines that has obtained in the musical world during the last two decades, and which seems at the present time to be growing rather than lessening. The signers of the manifesto (Ottorino Respighi, Ildebrando Pizzetti, Riccardo Zandonai, Giuseppe Mulè, Riccardo Pick-Mangiagalli, Guido Zuffellato, Alberto Gasco, Alceo Toni, Guido Guerrini and Gennaro Napoli), in language that sounds a trifle rhapsodic when translated literally into cold English, pledge themselves to give over fruitless modernistic experiment and to strive instead to carry on the ideals of the golden musical epochs of their country as represented by the line of composers from Monteverdi to Puccini.

At the same time, it is well to remember that not all of Italy's composers have signed the document—indeed, several of the most eminent names are conspicuously missing. The manifesto, it is reasonable to assume, does not therefore represent a united front on the part of this nation's musicians, but rather the attitude of a selected few. That it does represent the ideals of the Fascist government may, however, be taken for granted.

Disclaiming "gladiatorial poses and subversive attitudes," as well as any purpose to "constitute artistic groups for mutual flattery," these musicians plead the necessity of establishing "a point of spiritual contact and common interest . . . among men of good will and in good faith, who are not indifferent to the artistic destinies of their country. . . . The great hullabaloo over the various artistic specifications that, it is said, would cure our musical ills is now too great. . . . We have reached a point where, if we did not step in to have this confusion ended, it would mean that there would be no more love of country and virile sentiment." The manifesto continues at length and ends with these two paragraphs:

> As Italians of our times, with a war won—the first of our modern national unity—with a revolution in process that reveals once again the immortality of the Italian genius and spirit, and fosters and galvanizes our every virtue, we feel the beauty of the era in which we live, we will sing it in its tragic moments as well as in its flaming days of glory.
>
> The romanticism of yesterday, which was the patrimony of all our great men, and is life itself in action, in joy and in sorrow, will also be the romanticism of tomorrow, if it is true that history unfolds its threads consequentially and does not go astray or mark time in the manner of Sisyphus.

The foregoing final words contain more than an inkling of the patriotic (or shall we say, nationalistic?) sentiment that inspired the issuing of the manifesto. Without desiring to split hairs or to criticize too drastically the generally well-taken position that much recent musical experiment has been fruitless, an exaltation of the letter and a neglect of the spirit of art, the impartial observer may be allowed to remark that nationalism has little to do with all this. Ethnic and folk character must, certainly, be possessed by any art that would have solid roots in the soil. But whether the Italian musical genius had anything to do with the winning of the World War might be disputed even by the military tacticians.

The Tonal Negro

The Southern Workman is a monthly magazine published by the Hampton (Va.) Institute. Its March issue contains an interesting article called The Musical Genius of the American Negro, by Clarence Cameron White.

He points out how steadily and legitimately the Negro race has developed its musical tendencies since the slavery period terminated. Our colored population numbers approximately 12,000,000. In 1900 the Federal Census showed that there were 3,915 Negro teachers of music in the United States. Today there are nearly 8,000. Negro soloists occupy prominent places in the recital field. Negro composers contribute to the concert repertoire from songs to symphonic works. Spirituals form an important part of innumerable vocal recitals. Hampton, Fisk, and Tuskegee supply choruses that gain honors wherever they appear. Many of the best popular songs come from Negro creators. The folk songs of that race now form an integral part of the folk songs of America. More than a few competent experts declare that Negro folk songs are the oldest and only authentic music of our soil, aside from unformed primitive chants of the Indians.

The writer in The Southern Workman uses the term "American" as referring not alone to the United States, but to the Western Hemisphere in general. He goes far back into musical history to show that Chevalier Saint-George, a Negro of Barre-Terre, Guadeloupe, became a violin pupil of Gossec, and had a string quartet from his pen performed in Paris in 1745. Brindes de Salis, from the West Indies, became Court Violinist to the Queen of Spain, early in the nineteenth century. In 1857, Edmund Dede, a New Orleans Negro, graduated from the Paris Conservatoire, and wound up as conductor of the Bordeaux Opera. Joseph White, coming from Matanzas, Cuba, studied violin with Alard at the Paris Conservatoire, took a first prize, and later taught at that institution until he died in 1920. George Augustus Bridgetower, also a Negro violinist, but not an American, was born in Brola, Poland, in 1779, of an African father and European mother. Thayer's Life of Beethoven tells that Bridgetower played Beethoven's Kreutzer Sonata publicly with that composer in Vienna, in 1805, after touring Europe as a child prodigy. He died in 1845.

Many well known present-day Negro musicians of the United States, both performers and composers, are mentioned in the White essay, and given due credit for their achievements. There can be no doubt that the American musical Negro has won a distinct place in the world, reproductively and creatively.

It is especially reassuring to know that race opposition seems destined to play practically no role in the advancement of the Negro in music. Author White quotes William Dean Howells as being on written record with this opinion: "I permit myself the imaginative prophecy that hostilities and prejudices which have so long constrained the Negro, are destined to vanish in the Arts. That is to be the final proof that God has made of one blood all nations of men."

Help for Music

It appears that Congress and the Senate are trying to relieve everybody except our needy professional musicians.

In the program of public work for the unemployed, why not governmental symphony concerts, recitals, and opera performances? Musicians are relatively as important as mechanics; and if farmers supply food, fiddlers help to give us spiritual nourishment.

The foregoing reflections are not mere wordy gestures. Every part of our population should benefit from the national relief funds, and the desire of the Administration to put as many people to work as possible. New public building is contemplated. No more worthy edifice could be erected than a National Opera House, particularly at this time when the cause of opera is in dire necessity, and so many experienced American singers have no chance to earn a living.

Washington is the only great capital in the world without an opera house, and Europeans—as well as musically cultured Americans—never cease to wonder at the lack. This country has a National (Congressional) Library, and therefore the argument does not hold good that the Government should concern itself solely with material matters and not with things of the spirit. Much effort is being made by President Roosevelt and his legislative assistants, to dispense cheer to our harassed citizenry. Few things (money security and good health excepted) are able to stimulate as much buoyant feeling, optimism, and joy in life, as the enjoyment of music in its highest forms.

A Ministry of Fine Arts and a National Opera House would prove to the world that America has something more in its purposes than to make its people a nation of mass producers, and owners of installment homes, electric refrigerators, radios, and motor cars.

Our Government is deeply interested in the culture of fish, birds, bisons, deer, and domestic cattle—is its culture of music to be neglected on that account?

Present conditions are eloquent proof of what America achieved in its mad pursuit of materialistic ideals. It is advisable for our national leaders to halt and seek the advantages of art, as well as the development of agriculture and the security of banks. If not, we shall merely begin all over again, to build up a new structure of wealth without soul or spiritual beauty. That prospect is too cheerless for resigned contemplation.

VARIATIONS

By Leonard Liebling

The vocal-piano score of Merry Mount, opera by Howard Hanson (libretto by Richard L. Stokes) comes to this desk from Harms, Inc., publishers of the work. As all the world knows, Merry Mount is to be produced at the Metropolitan Opera next season.

I must own that two hours after receipt of the music I had gone through it at the piano, both as a matter of curiosity and of liking for friends Hanson and Stokes. It is not professional ethics for me to launch a detailed review at this time, but I break no rule by saying that I found much of outstanding worth in Merry Mount, especially the choral writing and the dances, both cast in early New England character and atmosphere.

The Stokes libretto (whose story has previously been published in the Musical Courier), deals with the eternally arresting conflict between a priest's faithfulness to his ecclesiastical vows, and his carnal temptation through the pleasures of the flesh. Hanson of course differentiates in his music between the sacerdotal and the sensual, and in the process, employs touches of twentieth century harmonization. That is the permissible license of operatic composers, from the time of Gluck to that of Richard Strauss. The former's Alceste is not more purely Greek in tone, than the latter's Helena is Egyptian . . . .

And now we all wait upon the Metropolitan première, and meanwhile hope that Merry Mount may bring additional fame to its creators—and also equal the record of Emperor Jones, which drew $100,000 to the depleted coffers of our financially harassed opera house.

* * *

Shura Cherkassky tells about being at a dinner party the other evening and seated next to a talkative dame, with whom he had the following conversation:

"You play the piano, don't you, Mr. Cherkassky?"

"Yes, I do."

"Tell me, do you play just music, or operas too?"

"Well—both, I should say."

"Which operas do you play?"

"Oh, let me see—there's Faust, and Aida, and Trovatore, and ———"

"Do you play Wagner? I never heard one of his operas, but I hate his music. It's so long-winded."

"It is true that his operas are long—some of them run to nearly five hours."

"Dear, dear, you don't say! And tell me, doesn't it hurt your hands to play so many hours at one stretch?"

* * *

Recent advertisement from the Seattle (Wash.) Daily Times:

EXCHANGE music lessons for trailer, manure, garden work or what have you? GLendale 2607, mornings.

* * *

"And now it's the three B's," says the Philadelphia Public Ledger (March 16) in its caption over a cartoon showing President Roosevelt, with a stick behind his back, asking Congress to read a book whose open page bears the words "Banks, Beer Budget." (Thanks, Alexander Kelberine, for sending the clipping.)

* * *

J. P. F. is another successful contributor, with the attached, from the New York World Telegram:

SARANAC LAKE, N. Y., March 18.—A. C. Erckander, music store proprietor here, in exchanging a piano stored for several years in an unoccupied house, found a squirrel's nest well built and crammed with nuts along the soundboard. The squirrel was absent.

"I always thought," adds J. P. F. in comment, "that nuts were usually found only at the keyboard."

* * *

George Bernard Shaw, whatever else may be missing in his makeup, does not lack common sense or courage. On his world tour he stopped in Honolulu recently and visited a Hawaiian village where he watched hula dancing by the light of torches. "I sincerely hope," said G. B. S. to the performers, "that you never permit Christianity to destroy or change the beauty of your dances. They have the charm of unspoiled nature."

* * *

At last things look good again for the singing waiter.—New York Sun.

* * *

Everybody has to take cuts these days. It is suggested by M. B. H., therefore, that:

Toscanini cut his recalls.

Musical radio announcers cut their blurbs.

Mary Garden cut her newspaper interviews.

Irresponsible impresarios cut their opera projects.

The Metropolitan cut its claque.

The radio stations cut jazz.

European publishers cut performing fees for America.

Paderewski cut his hair.

* * *

San Francisco, March 15, 1933.

DEAR VARIATIONS.

The enclosed copy of the story of Rigoletto which appeared recently in the radio column of the Oakland (Cal.) Tribune and written by the radio editor, K. L. Ecksan, is submitted for the series of Tabloid Opera Librettos which you started in your Variations column in the issue of March 4 with the offering of Mr. Wallace Cox.

The versified libretto of Mr. Ecksan was the announcement of the broadcast of Rigoletto, from the "Met" with Pons, Lauri-Volpi and DeLuca in the cast.

Yours very truly,
EVERETT L. JONES.

JESTER MAKES SAD ERROR ON AIR TOMORROW

(Rigoletto Helps Duke in His Conquests and Violent Death of Gilda Results)

By K. L. Ecksan

Rigoletto, a jester whose boss is a duke . . . Tomorrow comes in for a well-earned rebuke . . . But don't judge him harshly for helping his master . . . For fate overtakes him with tragic disaster . . . The duke is a chap who's a bit of a sheik . . . A deuce of a lad with the gals, so to speak . . . Rigoletto, poor fool, helps the duke in his schemes . . . To trap the ideals of his numerous dreams . . . Now his fair daughter, Gilda, unknown to her dad . . . Falls into the hands of the duke bold and bad . . . Rigoletto then finds it's his cue to decide . . . It is time to be taking the duke for a ride . . . But Gilda goes forth on that ride in his stead . . . Which is tough on her dad, who discovers her, dead . . . The moral is this: If you must go the pace . . . be careful there isn't a joker some place!

* * *

In the New York Times of recent date, six lines are devoted to Vaughan Williams' new opera, while forty-four lines make up an article captioned: "Irish Music Lures Monkey from Home."

The New York Herald Tribune, not to be outdone by the Times, has six lines about a concert by Barrère, Salzedo, and Britt, and gives a column to an item headlined as appended:

Hurdy-Gurdy Virtuoso Gives Spring Recital

J. Franchi Ushers In Gay Season With Topical List on His New Street Piano

Has Roosevelt Two-Step

Organ Industry Hopeful of Boom With Beer Back

Apropos, the New York Tribune (March 19) talks of Liszt's La Componella but says nothing about the same composer's Socond Rhopsody.

* * *

Heaven is the place where no one ever borrows music and forgets to return it.

* * *

L. C. offers the suggestion that when the radio stations install their so-called "beer programs," they should not overlook programming Grieg's "Beer Gynt."

* * *

Quite one of the most amusing musical misprints I have seen, was in the New York Sun last Saturday, when the linotyper made William J. Henderson speak of the "Metropolitan Opera Mouse." That's what comes of publishing one's financial difficulties.

* * *

By the way, Mr. Henderson's article pays a glowing tribute to the genius of Josef Hofmann in his "child prodigy" days, and points out that nearly all the juvenile phenomenons of today are violinists. "Where is the infant pianist?" asks Mr. Henderson plaintively. Rash question, likely to be interpreted by dozens of proud parents as a challenge rather than a grateful proclamation.

* * *

What Price Mallorca, is a new book by Percy Waxman, published by Farrar & Rinehart. Of course any volume about the island first made famous by Chopin and Sand, must have at least one chapter on Valldemosa, where the luckless pair spent part of their dreadful winter of 1838-39 in the abandoned monastery of the Carthusian monks.

Mr. Waxman's description of Valldemosa and of the monastery is correct and interesting, but when he goes into the Chopin story his facts (pages 77 to 83) become mixed and unveracious, owing to his palpable ignorance of musical history.

Says Mr. Waxman: "From his (Chopin's) bleak cell at Valldemosa the passing peasants could have heard 'first performances' of his Polonaises in G major and G minor." Thrice blessed, those Mallorquin peasant listeners, as the rest of the world has never heard any G major or G minor Polonaises by Chopin, for he wrote none. He did, however, compose at Valldemosa, his best known Polonaise the "Military," in A major, but Mr. Waxman does not mention that work in his chapter.

He no doubt got his erroneous information from a book by Bartomeu Ferra, called Chopin and George Sand in the Cartuja de Valldemosa. Ferra says that while in Mallorca, Chopin wrote "two polonaises, in G major and G minor, opus 40." I pointed out the Ferra error last summer during my visit to the island. The two opus 40 Polonaises are in A major and C minor.

Strangest mistake of all (and one which Mr. Waxman could easily have avoided by consulting any dictionary of music) occurs in the passage where he describes the departure of the Chopin-Sand menage from Spain for France: "At Barcelona a compassionate French consul took the unhappy group in charge, put them on a French man-of-war that happened to be lying in the harbor and sent them home sobbing with gratitude. In three months Chopin was dead . . ."

Chopin left Barcelona middle of February, 1839. He died ten years later, October 17, 1849.

* * *

On the occasion of the fiftieth anniversary (last February 13) of Wagner's death, the Soviet officials in Russia permitted performances in his honor, "not only as a musical genius but also as a one-time revolutionist and friend of Mikhail Bakunin."

Wagner's early political democracy quickly vanished after he realized that it interfered with his musical career. He sought the help of highly placed and moneyed personages, and his chief patron became King Ludwig of Bavaria. Wagner also moved heaven and earth (and several court ladies at Berlin) to persuade Kaiser Wilhelm I to attend the first Bayreuth Festival in 1876, and that monarch allowed himself to be shamed into going, although he did not hesitate to express his boredom to other occupants of the royal box. King Ludwig also was present at the initial Bayreuth Festival. Wagner sought and secured the influence of Napoleon III for the production of Tannhäuser at the Paris Opera; married Cosima von Bülow, divorced wife of an aristocrat; and died in a palace at Venice.

Not much in all that, to suggest hostility toward royalty and capitalism, and overwhelming love for the proletariat.

* * *

Paderewski still holds out against appearing for the radio, but Jack Dempsey has capitulated.

* * *

Another prominent person who might be induced to perform on the air, is President Roosevelt, in the vocal solo, I Want What I Want When I Want It.

* * *

Norah Drewett de Kresz writes to say that her recent letter to Variations was printed with some mistakes in French, and that while she knows the saying, "Qui s'excuse s'accuse," nevertheless she would like the errors put down to bad chirography. (And that is how it happened.—L.L.)

* * *

Last week I wondered why no more Prokofieff is being played, now that the composer has returned to Paris. Well, with Louis Persinger and Paul Kochanski "that makes no never mind" as the German comedian used to say, for they are playing Prokofieff's latest opus, a sonata for two violins, at the concert of the League of Composers on Sunday evening, April 2. The work has no piano or other accompaniment.

* * *

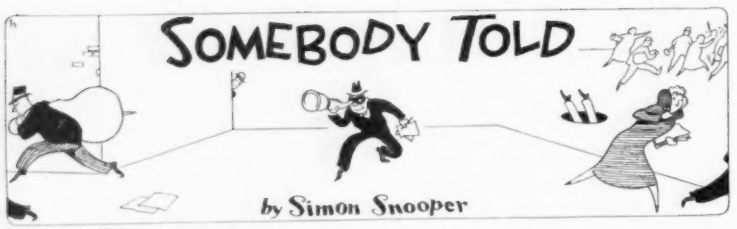
Who knows what dark mental or emotional crises may not have been eased this winter by the wordless message of hope and strength inherent in the noble musical utterances of a Bach, Beethoven, or Brahms?

* * *

And who was it that said a long while ago, "Music, first of all, must jubilate?"

* * *

Brother, can you spare a diatonic scale or two, or are you a modernistic composer without any?



Jimmie, the head waiter at the Hotel Algonquin, had a riotous time keeping his face straight when Charlie Wagner and the big business cheese of the Musical Courier lunched together last week. Jimmie tells me he heard so many explosive wisecracks from those two guys that he nearly spilled the rhubarb down Charlie's neck. This was when that *prima donna entrepreneur* said Dema Harshbarger had wired him stating that if Charlie "would provide one gin (Onegin), I'll bring the soda." I told Jimmie I thought that was a poor joke, and if the rest of the conversation was as bad he needn't repeat it. Besides, I explained, Freddie Schang pulled this several years ago and had a copyright on it. Freddie always registers his wise cracks at the U. S. Patent Office to prevent plagiarism.

* * *

Thank the Lord, I have friends. I have just received the following letter from a member of the Lend a Hand Society, to wit: Simon Snooper,

"Hereafter, when you and your *confrère* wish to annoy a temperamental prima donna, why not paraphrase very cleverly and say, 'Forgive us our press passes!' *Comprenez-vous?* (Signed) Just a Helper."

I appreciate this *bon mot*, oh helper. No one can be a good plumber without a helper to hand him the tools with which to mend the drain. And the drain on my sense of humor is enormous. Otherwise an English pun like that would be taboo.

* * *

So many days in March have been closed for Rosa Widder, our effervescent Cleveland correspondent, that when she visited New York last week she went to Carnegie Hall on Wednesday, March 22, to hear Horowitz play on March 29. That's a case of the early spring bird forgetting it's not yet Daylight Saving Time.

* * *

Scene: Backstage at the Metropolitan Opera. German artists excitedly reading news about four year dictatorship awarded to Hitler:

First Voice: "I see they're staging a gala performance for Hitler at the Staatsoper in Berlin."

Second Voice: "For Hitler? What's the opera?"

First Voice: "La Juive."

* * *

If Grena Bennett doesn't stop kissing Horace Johnson on the fourteenth floor of the Steinway Building, I'm going to tell Walt Kramer. Damme, there I've forgotten that the Johnson egg isn't to be mentioned by me. But if he osculates promiscuously, what am I to do?

* * *

Hurrah, I have discovered that after all, poets get all het up about Bach when he is well performed. For Lee Masters was so excited at Harold Samuel's Bach concert he left his hat behind him and walked four blocks on a cold day with ut it before he felt the loss.

* * *

When Ludwig Hofmann sailed for Europe the other night, he and his friends were burst in upon by inspectors who rapidly examined Luddie's clothing and baggage, searching for gold which the singer might be attempting to smuggle out of the country. They found nothing, but so disturbed Hofmann and his guests, who expected to be barged in upon again at any moment by other minions of the law, that they dared not drink anything stronger than orangeade—and at that, opened the stateroom door and peered up and down the corridor between sips. Ain't this a swell country?

* * *

I wonder how Carl Friedberg and his handsome missus liked that German film, Hertha's Awakening? They had to cool their heels around the lobby of the theatre for the better part of an hour, waiting to get inside, and they did so as patiently as any confirmed movie fans, chatting gaily meanwhile like two sweethearts. After we all got seats it was too dark for me to see whether the Friedbergs were holding hands.

* * *

While Lucrezia Bori was making one of her speeches at the Metropolitan in aid of the Opera fund, she received a farmer's contribution, consisting of a basket of eggs, which she announced she would sell for twenty-five cents each. "Here's my quarter," said Grena Bennett, and she promptly got her egg. But she got something else, too, next day, and now is the proud possessor of a signed letter from Mme. Bori, expressing thanks for the contribution.

* * *

That impressive impresario of opera, Guy Golterman, is a painting enthusiast. In his home he has reproductions of many old masters from Rubens to Rembrandt, or vice versa. At night before retiring he inspects each canvas to see that some sneak thief hasn't crept in and carried away one or more of the pictures. Those reproductions are so good that any crook might think he had copped originals.

A saxophone recital was to have taken place recently in our versatile town, but was cancelled because the player's aunt died the morning of the concert and he got an attack of—hysteria! Sensitive souls, those makers of moaning music.

* * *

They tell me that our Leonard and Mrs. Elmer J. Ottoway, president of the N. F. M. C., kidded each other a lot when they both made speeches last week at the luncheon of the Philadelphia Music Club. When I asked L. about it, he said, "Mrs. Ottoway did the kidding, and I did the complimenting, which was highly appropriate on both sides."

* * *

An amateur Snooper out Los Angeles way, sends me an item which is not so hot, but I need copy today. The A. S. reports: "A pediculous soprano came on the stage at a concert last week and began to sing in an excessively trembly voice. 'Good heavens,' exclaimed my neighbor, 'another earthquake'."

* * *

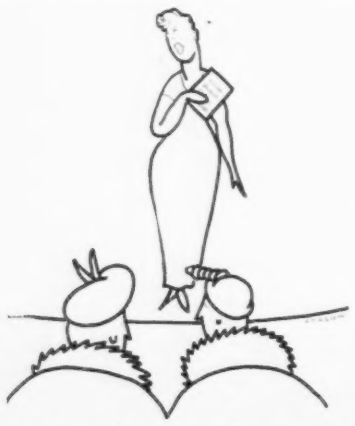
A Jewish pianist—he begs not to be identified—tells me that he sent a present to Hitler the other day—express, collect— of a box of Matzohs.

* * *

Last November I told you about Eddie Goldman complaining because his wife was visiting their son Richard in Europe and papa's socks needed darning. You will be delighted to know that they are all firmly mended again. Mrs. Goldman is radiantly at home once more.

* * *

From the land of Hooey Long comes the rumor that the New Orleans mayor, T. Semmes Walmsley, is trying to put over a Municipal Symphony Orchestra scheme to help the down and out string-scrapers and horn tooters. Ernie Schuyten, dean of Loyola College, has murmured soothingly in the honorable ear that he knows how to make musicians earn their doles, but mayhap that other Ernest guy, Gargano, of Le Petit Opéra Louisianais, will beat him to the podium. If the orchestra clicks, then municipal opera will screech from the Municipal Auditorium. This is sub rosa. Don't tell anyone.



"That reminds me, Johnnie has to have his tonsils out tomorrow."

FROM OUR READERS

A Pianistic Protest

New York, N. Y., March 2, 1933.

To the Musical Courier:

Why has this great town, with its immense volume of talent, its enormous outlay for teachers, buildings and apparatus, produced in a quarter of a century only one pianist able to command general recognition?

The reason is perhaps threefold:

(1) The saturation of the city mass consciousness with the musical filth of "jazz"—a situation languidly tolerated, if not stealthily promoted by a multitude of pseudo-intellectuals, some of them in high places.

(2) The general lack of a rational pedagogy. The continual presentation of artistic syntheses: "Do it this way," to students thus left without training in study processes, without habits of analysis.

(3) The monopoly of authority and influence by teachers who approximate towards the virtuoso type. These instinctively appeal to the musical intuition and the mimetic power of students—a natural consequence of their meager understanding of their own playing processes.

Simple justice requires that a notable exception be made of James Friskin, whose brochure in Study Methods may be found in the Music Section of the Forty-second Street Library. There are doubtless other exceptions.

I am, sir,

Very truly yours,
WILLIAM LAWRENCE CALHOUN.

Importance of Opera

Ames, Ia., March 15, 1933.

To the Musical Courier:

It was with great joy that I noted the subscription of $50,000 by the Juilliard Foundation to the Metropolitan Opera fund. I had often wondered why some of the famous foundations (Rockefeller, Carnegie, Rosenwald, etc.), did not take the burden of maintenance of the Metropolitan, the Chicago and Ravina Operas from the shoulders of individuals. Perhaps this start of a famous music foundation is a beginning of a new policy for opera in America. One thing I feel certain is not properly understood by wealth and the controllers of wealth, and that is the spiritual necessity for music in this country of materialism. If it was proposed to abolish the great churches of the country because the offertories did not furnish enough money for running expenses, the fortune holders would rush in and subsidize them in no uncertain manner. In New York, would they allow Trinity, Saint Patrick's or Saint John the Divine (for example) to be thrown on the dump for lack of financial support? It is unthinkable. Yet how much more important to the spiritual welfare of New York City (and the whole country, for that matter) is the Metropolitan Opera. It is true that only a few people, comparatively, ever enter its portals, yet its influence is so widespread that it would be a national calamity if it ceased to exist. Unfortunately the importance of music and its absolute necessity as a spiritual food is not understood by our lawmakers or else we would have hundreds of opera houses and thousands of symphony orchestras maintained by government subsidy throughout this land of great opportunity and crass materialism. But, music as we know it, is a young art and during the past 200 years its growth has been so remarkable that it is impossible to predict what may happen to it in another century—or even half of that period.

Sincerely yours,
OSCAR H. HAWLEY,
Associate Professor of Music,
Iowa State College.

A Plea That Was Heeded

Winnipeg, Manitoba, Can.,

To the Musical Courier:

Be merciful and hearken to the voice of one crying in the wilderness. The voice of one who will not be comforted because your issues of February 4 and February 11 have failed to reach him.

My only resource is to appeal to you in this manner and entreat you to see that the two missing copies as mentioned will be mailed to me at once. Without them, each week is a blank and life a desert.

Kindly attend to this matter for me and assure me that subsequent issues will reach me promptly as they have done in the past, and oblige,

Yours very truly,
A. COOPER.

Musical Lindberghs

Detroit, Mich.,

To the Musical Courier:

In the Musical Courier of February 18 I notice an item regarding Theodore Saidenberg and Efrem Zimbalist. Under the picture it says: "Theo. S. and Efrem Z. on their recent Oriental tour." What I want to know is, did they take the United Air Line platform step with them or did they fly across in the Stout-Ford tri-motor?

Very truly yours,
JAMES E. DEVOE.

Jascha Heifetz arrived at a party the other night with a backgammon board under one arm and a couple of ping pong rackets in his left hand. He said he had forgotten his book of cross-word puzzles and two new boxes of jig-saw pictures. My tip to distraught hostesses is to ask Jascha and let him amuse the guests.

* * *

Max Smith has turned referee of musical events. At a recent Philharmonic concert, he clocked Toscanini with a stop watch and the scores of Beethoven symphonies. I'll bet Toscanini floored Beethoven before the time bell pealed for each movement. Take me up, Max.

OBITUARY

Mrs. Fanny Eisler

VIENNA.—Mrs. Fanny Eisler, eighty-four, mother of Paul Eisler, orchestral conductor, formerly of the Metropolitan Opera, died here on March 26. She is survived by Mr. Eisler, another son and a daughter. B.

G. O. Bothner

G. O. Bothner, associate of Charles Frohman and identified with several operatic companies of this country, died on March 26 in New York at the age of seventy-five. In 1887 Mr. Bothner became treasurer of the Strakosch Grand Opera Company (Max Strakosch, director), and was also advance agent for the C. D. Hess Opera Company. In 1923 Mr. Bothner was manager of the Van Curler Opera House in Schenectady, N. Y. He managed Lillian Russell on her first stage appearance in New York. He leaves a daughter, Mrs. Eda Bothner Kelly.

Henry B. Herts

Henry Beaumont Herts, architect of twenty theatres, among them the Brooklyn Academy of Music, died in New York on March 27. He was sixty-two years old. Mr. Herts was a man of versatile talents, accomplished as a painter and pianist as well as in his chosen profession. He invented the cantilever theatre balcony and was an acoustical expert. At one time he was Paris correspondent for the Music World, a New York publication now known as the Theatre Magazine. His widow, Cynthia Frances Harris Herts, survives, as well as two sons.

George Thomas Dixon

George Thomas Dixon, former member of the New York Cotton Exchange and an organist, choir leader and composer, died in New York at the age of eighty-three on March 27. His musical writings include a mass and an Ave Maria and a musically illustrated version of the Gospel of St. John, which he arranged for female chorus and presented in Orange, N. J. He was a founder of the Haydn Society of Music, New York, and an associate of Pietro Yon. Four sisters survive. His wife died twelve years ago.

Robert Morrison Stults

RIDLEY PARK, PA.—Robert Morrison Stults, composer of songs, hymns, cantatas and operettas, died here on March 24 at the age of seventy-one. The Sweetest Story Ever Told, one of his best known works, has been translated into many languages. He composed two operettas, Betty Lou, and Hearts and Blossoms, and among his other musical writings are Sing Me Some Quaint Old Ballad, I Love You So, O Lamb of God, Still Keep Me, and Voice Triumphant. His widow, the former Julie Van Derveer, survives. R.

Sir Alexander MacDonald

RUDSTON, ENGLAND.—Sir Alexander MacDonald, holder of the title Bosville Macdonald of the Isles and the premier baronetcy of Nova Scotia, died on March 26 at Thorpe Hall, his home in this Yorkshire East Riding town. Sir Alexander, who was sixty-seven, was a gifted musician, having been conductor for the Bidlington Musical Society from 1894 to 1904, and organist of the Rudston Church for a time. He had held several county offices. His son, Godfrey MacDonald, succeeds him.

Albert Wilde Cogswell

STAMFORD, CONN.—Albert Wilde Cogswell, retired concert singer and teacher of music, died at his home here on March 18. Mr. Cogswell accompanied James Whitcomb Riley on the latter's tour of the country. He had studied in Paris, London and Rome, and was soloist at many churches in the West. D.

Karol Szreter

BERLIN—Karol Szreter, pianist, died here on March 21. He was born in Lodz, thirty-four years ago. C.

Henry T. Henderson

HACKENSACK, N. J.—Henry T. Henderson, tenor, organist and prominent in music activities of this city for many years, died at his home here on March 21. V.

Miscellaneous Concerts and Musicales

Mannes Conducts Final Museum Events

David Mannes conducted the third concert in last month's symphony series at the Metropolitan Museum of Art, New York, on March 18, offering as the principal work of the evening the Schubert C major symphony, No. 8, in a first hearing at these concerts. Two other premières at the museum concerts were Bossi's Preludio e Minuetto from the Intermezzi Goldoniani, and the introduction to Act III and Dance of the Apprentices from Wagner's Die Meistersinger. Other music included the Cortège of Bacchus from Delibes' ballet Sylvia, the Iphigenia in Aulis overture of Gluck, the Swan (Saint-Saëns) and the Johann Strauss waltz, Tales from the Vienna Woods. The audience numbered 8,230.

The final concert in the series (there were eight this year, as in the fourteen preceding seasons), took place on the last Saturday of March. The program was as follows: overture, Benvenuto Cellini, Berlioz; Beethoven's eighth symphony; Finlandia, Sibelius; Afternoon of a Faun, Debussy; adagio from Schumann's string quartet in A minor; Polka, Furiant and Dance of the Comedians from Smetana's The Bartered Bride; and Tschaikowsky's 1812 overture. The concert was heard by an audience of 9,000.

B.

* * *

Edna Weese in Recital

Edna Weese, soprano, assisted by Virginia Nolte, cellist, and with Antonio Lora at the piano, gave a recital at the Studio Club, New York, on March 21. In her first group Miss Weese sang songs by Sarti and Monteverdi and the Ritorna vincitor aria from Aida. Brahms, Richard Strauss and Grieg were represented in her second group, and five songs by Mr. Lora brought the recital to a close. Two of the Lora songs, A Lament and A Poet's Dream, had cello obbligato, played by Miss Nolte, and one of them, A Sea Bird, is dedicated to Miss Weese. The other numbers in the group were Le Jardin and Les Silhouettes.

Miss Weese, an attractive young artist with poise, displayed an understanding and appreciation of the music she interpreted. Her pianissimo tones were especially effective. Miss Weese was so successful in the Lora songs that each of them could have been repeated. Miss Nolte drew a rich, sonorous tone from her instrument and displayed fine musicianship. A capacity audience applauded all three artists.

N. S.

* * *

Emma Otero Sings at Riverside Church

Emma Otero, Cuban coloratura soprano, appeared in a program at Riverside Church, New York, March 23. Materno Dreymüller was at the piano and gave fine support. Miss Otero's colorful voice, heard in the Polonaise from Mignon and a group of Spanish songs, immediately won the audience. She is an artist-pupil of the La Forge-Berúmen Studios.

S.

* * *

Linda Cappabianca and Addi Prohaska Play

Linda Cappabianca and Addi Prohaska collaborated in a two-piano recital at Roerich Hall, New York, on March 6. They played Rachmaninoff's second suite, op. 17, Henselt's Si Oiseau J'Etais, Hopak (Moussorgsky), Arensky's suite, op. 15, and the Chasins arrangement of Strauss' Blue Danube Walzes. There was a large audience.

B. N.

* * *

Elise Kaboolian in Début

On March 23, the Academy of Allied Arts presented Elise Kaboolian, young Armenian soprano, in her début recital. The hall was packed with friends who gave the charming singer a warm reception. Considering the fact that Miss Kaboolian has not had much concert experience, she sang a well arranged program like a veteran. Hers is a soprano voice of natural richness and power which she uses with taste. Her diction and phrasing are commendable but she has much to learn in the way of interpretation. Her program comprised Italian, French, German, English and Armenian folk songs for which she had the accompaniments of Louise Kirschner, also heard in a group of piano solos.

P.

* * *

Musicale at the Panhellenic

Tau Alpha Chapter of Mu Phi Epsilon Sorority sponsored a concert on March 26 in the ballroom of the Panhellenic, New York. The artists presented were Caroline Thomas, violinist, Mary Swain, soprano, Marion Carley, pianist, and a vocal trio made up of Edna C. Koenig, Anne Parsons and Beatrice MacCue. Bertha Freyd was at the piano for the ensemble, Mildred Miles for Miss Swain, and Edwin McArthur for Miss Thomas.

The violinist played Chaconne (Vitali), Ravel's Piece en forme de Habanera, and Hartmann's arrangement of Rimsky-Korsakoff's Flight of the Bumble Bee. She has a tone of suave, sensuous quality, mellow and easily produced. Her bowing is exemplary and her technic unobtrusive and adept. Her interpretations are colored with inherent musicianship and challenge interest for their clear outlines and delicate, well tempered shading. Miss Swain disclosed a pleasing voice in musical settings for two Shakespearean excerpts and numbers by Pearl Curran and Ronald. Miss Carley was well received in piano solos by Debussy and Brahms. The trio were applauded in a group of three numbers, and the final feature was Murger-Bemberg's La Ballade du Desespere given by Beatrice MacCue, contralto, Theodore Katz, violin and Charles Pantley, piano.

L. S.

* * *

Vincent J. Nola Presents Artist-Pupils

Vincent J. Nola presented a musicale on March 15 at the Hotel St. George, Brooklyn, N. Y., a reengagement from a previous concert which he had arranged. Mildred Conlin, soprano, artist-pupil of Mr. Nola, revealed a

MILDRED CONLIN

voice of ingratiating quality, employed with intelligence and artistry. Her numbers included Grieg's Ich Liebe Dich, Curran's Nocturne, Strickland's Dreamin' Time and Ponce's Estrellita. Thomas Fucci, tenor, also from the Nola studio, displayed the results of diligent training in a voice of richness and power, excellently controlled. Paul Creston, composer-pianist, besides supplying accompaniments, offered fine performances of Chopin's The Maiden's Wish and Scherzo, op. 31, the former in the Liszt transcription.

L.

* * *

Leon Carson Sponsors Elsa Dwyer and Marie McGoey

The third in the series of miniature studio recitals was given at the New York studio of Leon Carson on March 5, presenting Elsa Dwyer, soprano and Marie McGoey, contralto, with Vera J. Kerrigan at the piano. There were two duets—Rubinstein's Wanderer's Night Song, and the serenade from Delibes' Le Roi l'a Dit, and the soprano offered numbers by Salvatore Scudere, Haydn, Halevy, Wintter Watts, Cyril Scott and Beatrice Fenner; the contralto, items by Saint-Saëns, Schubert, Mortimer Browning, Graham Peel and Frank LaForge. Each sang an operatic aria, as well as songs. Miss Dwyer's voice is a high, lyric soprano, clear, flexible and of good volume. This was her début. Miss McGoey has a rich, broad contralto of wide range. She sings smoothly and with good finish. Miss Kerrigan played skillful accompaniments. The audience filled the studio and applauded with warmth.

D. C.

* * *

Louise McDowell at Ethel Glenn Hier Studio

Ethel Glenn Hier presented Louise McDowell, pianist, in a musicale at The Osborne, New York, on March 25. Miss McDowell's program began with Scarlatti, Bach and Mozart numbers, proceeded with two Chopin preludes to MacDowell's Bre'er Rabbit and Perpetual Motion, and concluded with a group including Ibert's Le Petit Ane Blanc, de Falla's Rituel Danse de Feu and Miss Hier's own The Wood Thrush and Sunset at Hillcrest. Among two piano numbers were the *allegro moderato* from Bach's concerto in C and Helen Sears' Summer Wind. Miss McDowell disclosed technical and interpretative talents of a high order, winning enthusiastic applause from her hearers. Following her program, several impromptu numbers were added by Violette Browne, English soprano, Marcian Thalberg, pianist, and Mrs. H. H. A. Beach. Miss Browne sang three songs by Miss Hier—Down in the Glen (poem by Katharine Adams), Japanese Lullaby (poem by Eugene Field), and The Return (poem by Sara Teasdale). These are effective, well constructed settings, faithfully mirroring the sentiments of the texts. Mr. Thalberg played Chopin and Liszt numbers; Mrs. Beach several of her own compositions.

M. L. S.

* * *

Adelaide Gescheidt's Hour of Song

The fourth monthly Hour of Song presented by Adelaide Gescheidt, New York vocal teacher, was held at her studio on March 11 before a large class of pupils. Miss Gescheidt opened with a class forum and discussion of song interpretation in her usual interesting and informative style. The musical program began with baritone solos by George Sharp—Come raggio di sol (Caldara), Zueignung (Strauss), scene and aria from L'Ebreo (Apolloni). Mr. Sharp has a rich voice of good range and quality, distinguished by artistry and musicianship. His nuances, dynamics and diction were commendable. Stella Bunnell, dramatic soprano, revealed a voice of wide scope and sang with ease and intelligent appreciation of the contents of her numbers, which included Haydn's My Mother Bids Me Bind My Hair; Were My Songs with Wings Provided (Hahn), A Bird (Fiske), and Morning (Speaks). Rose Monett Spencer, the possessor of a flowing, warm and clear-toned soprano, presented Bononcini, Haydn, Schubert and Willeby items. The program closed with a second group by Mr. Sharp, songs by A. Walter Kramer, Roger Quilter and John H. Densmore and Deems Taylor's arrangement of a May Day Carol. Carl Brunner played sympathetic accompaniments, and the three singers provided convincing evidence of the efficiency of Miss Gescheidt's system of normal, natural voice production and artistry of singing.

L. S.

* * *

Mrs. Beach's Canticle of the Sun Given

St. Francis of Assisi, the Italian monk, wrote a Canticle of the Sun, and this prose-poem, translated into classic English, is set to music for chorus and soloists by Mrs. H. H. A. Beach. It was sung for the sixth consecutive year at St. Bartholomew's Church, New York, on March 19. The broadly expressive music found worthy interpretation by Dr. Williams and his choir of sixty singers. There was dignity in the opening tenor solo by George Rasely, and the voicing of the spirit of praise in Ruth Shaffner's singing of her solo; these artists uniting in the duet which followed. Later Frank Cuthbert's effective baritone soli aided and the high point was reached in Miss Shaffner's floating soprano obbligato in Praised Be My Lord. The choral work throughout was of nobility.

F. W. R.

* * *

Institute for Blind Hears Club

The Saint Cecilia Club (Victor Harris, conductor) gave a complimentary concert on March 21 for the pupils, faculty and friends of the New York Institute for the Education of the Blind. The program took place in Schermerhorn Hall, Pelham Parkway, N. Y., and included the first performance of Fairy Fantasy, which H. A. Matthews composed for the club. There were also Henry Hadley's The Time of Parting, Victor Harris' Morning, two unaccompanied part songs by Edgar L. Bainton and George Oldroyd, and numbers by Cyril Scott, Deems Taylor, Schubert and Wagner.

* * *

Diller-Quaile School of Music Spring Program

The spring recital of the Diller-Quaile School of Music, preparatory and intermediate departments, was held at Town Hall, New York, on March 11, before the usual large gathering of people interested in the work of this institution. After the singing of the school song, Haydn's We Thy People Praise Thee, several folk tunes were played by Ruth Sherman, Worth Loomis and Bettine Field, pianists. The Rhythm Band, elementary group, next showed its aptitude in The Lincolnshire Poacher. Especially fine work was disclosed by the class in ear training, which was followed by the playing of several piano classics (Bach and Mozart) by Annette Goodman, Nina Levine, Kleopatra Politis, Nancy Parks and Doris Goodman. After the intermission came class work in keyboard harmony and some romantic and modern piano pieces capably played by Cloyd Laporte, Roddy Lindsay, Goldie Kliegman, Helen Dykema, Sophie Bostelmann, Charles Politis and Irma Jurist. The rhythm band, first and second grades,

(*Continued on page 24*)

CONCERT PROMOTION

The Sales Letter—Inspirational Note Advised—Sample Letter Ventured

By F. C. SCHANG

FOR no single phase of business promotion does there exist such an excellent, complete and informative literature as that on business letter writing. Necessarily, this column cannot undertake to compete with writers who have given the subject exhaustive examination. But a few observations on the particular subject of sales letters may be of value.

F. C. SCHANG

All sales letters should be long. This is the experience of mail order houses who have spent thousands of dollars experimenting. However pointed, the short letter does not sell articles or ideas. To create an effect, the sales letter must be loaded with facts and arguments calculated to overwhelm all resistance. Specifically, a sales letter should not be less than 250 words and ought not to run more than 700 words.

To limit the weight of the enclosure and to add to the semblance of length, such letters are often multigraphed on a piece of paper the size of the ordinary letter head folded in two the same as a circular. The letter then becomes similar in size and makeup to social correspondence stationery and thus gains a personal effect.

On Literary Quality

The greatest single asset of the sales letter is *literary quality*. The sales letter must be long, but it must not be padded. It may not include unwieldly paragraphs, redundant expressions, wandering or diffuse thoughts. The letter should be divided into several paragraphs of one or two sentences each. It should be friendly, breezy, enthusiastic, yet direct, firm, insistent.

A sales letter should never be addressed to Dear sir or madam. Dear friend, dear music-lover (or fellow music lover) dear subscriber, and the like are better salutations for a large mailing. For a small mailing and particularly where the manager has a list of subscribers being solicited for renewal, the manager may find it well worth while to greet such subscribers by name.

Passing over other evident points as courtesy, correct grammar, clean typing, the writer will come presently to the nub of last week's article which called attention to what ought to be the most important single letter a concert manager writes during the course of the year. This is the letter which accompanies the circular announcing his plans for the season. The reason given for the importance of this letter is worth repeating: It comprises the great annual chance of the local manager to clinch his position in the public consciousness as an asset to the cultural life of the city.

Three Types of Letters

Of a number of types of sales letters from which the local manager may choose, the three most important are:

(a) Descriptive. Such a letter simply describes the kind of goods to be sold. This type is liable to be repetitious, as all of the information is properly contained in the circular.

(b) Situational. Most readers will be familiar with this type of letter as it is a great favorite among mail order copywriters for books. The reader is asked to imagine himself in a situation where his lack of knowledge on a given subject has caused him embarrassment or worse. To prevent the recurrence of such an annoyance, he is urged to buy a book on the subject named and inform himself. In the opinion of the writer, this method is a little far-fetched for selling concert tickets.

(c) Inspirational. The type of letter where an appeal is made to the better side of the reader and he is urged to spend money for abstract purposes, such as the betterment of the community or his own edification, support of worthwhile ventures, esthetics, art, etc. This style is well adapted to the purposes of the concert manager, and is the one preferred by the writer.

An Example Chanced

Now it is utterly impossible to exhibit a sample form letter that would apply to all cities. The extent to which a local manager may wax inspirational in his letter will depend on the sophistication of the city which he serves. A different tone must be adopted in Boston or New York music centres, than for a land-locked town where the concert course may comprise the bulk of the season's first-class entertainment. This does

(*Continued on page 26*)

PRESS COMMENTS

PASQUIER STRING TRIO

The Pasquier String Trio have concluded another tour of Holland, Belgium and France, and their February and March schedule held engagements in Spain, Italy and Switzerland, the Spanish tour being their second this season.

El Dia Grafico (Barcelona) praised the technical perfection, tonal beauty and impeccable ensemble of the Pasquiers. Gerona: "Three virtuosos in a single soul." Diario de Barcelona: "They present each work in all its beauty and with all its distinguishing characteristics." Joaquin Turino in El Debate, Madrid: "Three excellent instrumentalists, who unite enthusiasm for their art and the most perfect technic."

Die Stunde, Vienna, spoke of their "much appreciated and applauded concert." The Vienna Neue Presse called the event "a real treat." The Algemeen Handelsblad, Amsterdam, commented on their perfect ensemble, romantic and intimate charm, and fine stage presence. Following their Paris concert, the Paris-Soir cited the group as "remarkable interpreters," while the Monde Musicale review included the phrases "great and famous Trio," and "beautiful interpretation."

MAURICE EISENBERG

A recent article published in The Strad, London, contains the following appreciation of the art of Maurice Eisenberg, cellist: "Wherever he goes, his reputation increases as his powers develop in breadth and virtuosity. He is one of the rare artists heard to equal advantage in music of any style or epoch; an unaccompanied suite, a duet sonata, a brilliant concerto, or a small solo. His tone has a natural beauty, sensitiveness and virility, his playing fire and inspiration, and his renderings are distinguished by spontaneity and impeccability of taste. Always striving for the ideal in music, he sets up a standard unrivalled by any of the younger school and is probably the most vital influence amongst rising cellists of the day."

Mr. Eisenberg was heard in recital at the Ecole Normale, Paris, on March 17, playing a program by Vivaldi, Bach, Brahms, Krein, Casella, Stravinsky and Boulanger.

ELIZABETH HIPPLE

Elizabeth Hipple, pianist, artist-pupil of Alberto Jonás, received praise in the Philadelphia press, following her recent recital there in the Academy of Music foyer. The Philadelphia Evening Bulletin said: "A program exemplifying the wide range of the pianist's abilities met with approval of the heartiest description." The same critic declares Miss Hipple possessed of "facile technic," and "an artistic sensitivity, based on natural dexterity and a broad conception of power." He also remarks on her expert pedal work, which "aided in placing of proper emphasis on time and tone values."

The Philadelphia Public Ledger: "The recitalist revealed an exceedingly fluent technic in a program which inclined considerably to the virtuoso style, together with a firm, crisp touch and an excellent feeling for rhythm. Her most effective style of playing is that of the virtuoso." Speaking of the group of Jonás compositions on the program, this writer said: "Perhaps the most interesting numbers of the concert were six piano pieces by Alberto Jonás, dedicated to Miss Hipple and played here for the first time. They are exceedingly well written and very pianistic compositions, finely contrasted in emotional content and style and all very difficult." The reviewer concludes: "Miss Hipple was received with great enthusiasm after each number."

HARRIET COHEN

The Berliner Tageblatt (Alfred Einstein) said in part of the recent appearance in the German capital of Harriet Cohen, English pianist and Lionel Tertis, viola player: "Two very well-known names in their native country, and also two names which are internationally respected. Harriet Cohen, long known to us, and a bearer too of a nice lot of dedications and an equally good player of Bach as of 'New Music,' gave us pleasure with her determined play, her sense for sound and especially through a few charmingly and delicately played old English pieces." The Vossische Zeitung: "Harriet Cohen and Lionel Tertis came to us from England. Their temperaments fit well together and they give music of the highest perfection. Their playing is full of feeling and nobility. In old and new English music, for the most parts in soft movements, Harriet Cohen shows also as a soloist the charming art of her playing."

EMILY ROOSEVELT

Emily Roosevelt, soprano, appeared at the Schubert Club in the Woman's Club auditorium, Stamford, Conn., on February 17. The Stamford Advocate's critic wrote of her singing: "Miss Roosevelt's approach to her interpretations is sure and of an intelligence that is highly satisfying to the schooled listener. She excels in the ability to give forth full throated sustained high tones, that seem to be unlimited in scope; and she is equally successful in producing tones that are hushed to a velvety softness. The audience was not slow to recognize the high character of the artist's work and enthusiastically demanded to hear more than the program called for."

HANS HESS

When Hans Hess, cellist, appeared on the Springfield, O., Civic Music Association course recently, the press paid him the following tributes: "Drawing his famous Tourte bow across the strings of his equally famous Bergonzi cello, Hans Hess inculcated in his repertoire a singing sonorous tonal quality, surpassed only in the mastering of his fingering and interpretation. As though living and actually experiencing the ideas which he interprets in vibrant sound, Hess expresses his personality and individuality in his program of both classic and modern music . . . Responding graciously to the applause of the audience Hess gave repeated encores," according to the Springfield Sun. The Springfield News stated that "Individuality was the keynote of the masterly playing of Mr. Hess as he swung his bow over the strings of his priceless instrument. The deep tones of the cello sounded forth with singing intonation and the artist was able to coax notes of almost a whisper and then tones of thunder-like quality as he played his program of works of the great masters . . . Mr. Hess is a musician who has given much thought to the message of the composer and gives that message to the audience."

QUINTO MAGANINI

Quinto Maganini, conductor of the New York Chamber Symphony, has presented three concerts at Town Hall, New York, this season: on November 30, January 30 and March 1. Each emphasized some phase of musical composition and each was rounded out with comments by Mr. Maganini. Speaking of the first concert in the series, which featured a group of compositions by Frederick the Great of Prussia and the musicians of his court, the New York Herald Tribune said: "In its presentations such as these, of music which does not fall within the regular orchestral, recital or chamber music repertoire, this orchestra of twenty is doing valuable work." The New York Evening Post summed up the performance: "Quinto Maganini is an adventurer in the realms of forgotten music, written centuries ago for the small symphony orchestras. He brushes the cobwebs off enchanting works and brings them forth for his group of musicians to translate in a scholarly and artistic manner. By no means the least charm of the concert was the brief descriptive talk of the conductor before each number."

For the second concert Mr. Maganini devised a "father and son" program, comprising the works of the two Scarlattis, the two Stamitzes, the three Strausses and several of the Bachs, in addition to some significant early American music. Irving Weil, critic of the New York Evening Journal, said: "Quinto Maganini and his chamber orchestra render a service to the town's more thoughtful concert-goers that no other orchestra, large or small, undertakes. This service is to bring to performance neglected music, interesting from various points of view, that otherwise would continue to go unheard. Mr. Maganini and his band played excellently."

The final program was devoted to new works by modern American composers and the compositions of gifted royalties. The New York Times stated: "One is indebted to Mr. Maganini for bringing out works of young Americans other than those constantly and almost exclusively featured by certain New York groups." The New York World-Telegram said: "The stimulating contents of the program, the skillful playing of the little orchestra, and the charming informality of Mr. Maganini's interspersed remarks, made the concert a particularly enjoyable departure from routine."

This is the second series of concerts which Mr. Maganini and his orchestra have given at Town Hall in two seasons. The conductor is now engaged with plans for next season's programs. Among other features and novelties, he hopes to number the work of an American actor, who, unknown to many, is a gifted composer.

THE HILGER TRIO

The Hilger Trio gave a concert on February 28 in Miami, Fla., under the auspices of the Mana-Zucca Music Club. Wanda MacDowell, writing in the Miami Daily News, said: "Elsa Hilger, cellist, Maria Hilger, violinist and Greta Hilger, pianist, are artists of the first rank. A double concerto for violin and cello by Brahms was the unusual number that opened the program. In this the cello took the lead in announcing themes which were taken up by the violin and developed equally by the two instruments with the support of the piano. Perfect unity, clear-cut phrasing, smooth and luscious tones with perfect artistic finish based upon superb technic, characterized the interpretation. By their intensity of purpose the three artists held the listeners spellbound." Other numbers were Tschaikowsky's Rococo Variations for cello, a fantasie on themes from Faust for violin, and the Handel-Halvoessen passacaglia for violin and cello.

ANDRÉ BURDINO

André Burdino, French tenor, recently made a series of appearances at the Liceo Theater in Barcelona. After his interpretation of the role of Des Grieux in Manon, La Noticas said: "André Burdino, already well-known to the Barcelona public, sang with a suave, fine voice and captivating diction." La Veu de Catalunya: "Burdino is a perfect Des Grieux. Singing in a delicate finished style, he had to repeat the Dream aria, which he interpreted to perfection." El Correo Catalan reported: "Des Grieux, interpreted by the distinguished tenor, André Burdino, won an ovation. A true artist of the great tradition, and endowed with an unusual temperament." La Noche: "André Burdino created nothing short of a sensation when he sang the role of Des Grieux. What a beautiful voice and how perfectly he handles it! The Dream aria was a delight and the fascinated audience obliged Burdino to repeat it."

(Continued on page 31)

Musicales

(Continued from page 23)

under the direction of Annette Goodman, closed the proceedings with Schubert waltzes.

G. B.

* * *

Barbara Chalmers at The Barbizon

Barbara Chalmers, soprano, who is a great-grandniece of Peter Cooper, and whose American ancestry dates from the Mayflower, gave a recital at The Barbizon, New York, on March 14. In a varied program in four parts, consisting of Handel's O Sleep Why Dost Thou Leave Me, numbers by Mozart, Caccini and Scarlatti, a German group by Brahms, Grieg and Liszt; one in French which included Debussy's Les Cloches, and the singer's own composition, Paix du Soir; and a closing group of English and Irish folk songs; Miss Chalmers revealed a voice of pleasing quality, good range and moderate power. Her interpretations of the folk songs were particularly good and merited the encores demanded. Miss Chalmer's composition was interesting and showed a creative talent not often found in singers. On the whole, the recital was highly enjoyed, and was enthusiastically applauded by the audience.

B.

* * *

Musicale at Hotel Esplanade

Melvena Passmore, soprano, La F. Ellsworth alto, Rhys Morgan, tenor and Paul Revell, bass, with Corinne Wolerstein, accompanist, collaborated in an evening of music at Hotel Esplanade, New York, recently. They offered quartets and solos, and were much applauded for presenting a varied, vivacious entertainment. Marguerita Sylva spoke and Florence Moore told humorous anecdotes.

F. W. R.

* * *

Women's Philharmonic Hears Florence Foster Jenkins

A program featuring songs by Richard Strauss and Max Reger was sung by Florence Foster Jenkins for the Women's Philharmonic Society (Leila Hearne Cannes, president) at Steinway Hall, New York, on March 5. Mme. Jenkins concluded with a group of English songs by Scott and Manning and an arrangement of the Blue Danube waltz especially written for her by Cosmo McMoon, who was at the piano. Anja Sinayoff, Russian violinist, contributed numbers by Tschaikowsky and Kreisler. Her accompanist was Edwin McArthur.

W.

* * *

Foster Opera at Burnham-Wragg Piano School

Fay Foster, American composer, and her company were presented, March 4, in Miss Foster's opera The Moon Lady in the concert room of the Burnham-Wragg Piano School, New York. There was a large and distinguished audience. Thuel Burnham, American pianist and head of the school, opened the program by playing excerpts from three concertos, the first movement of Greig's concerto in A minor, the second of Beethoven's in G, and the third of the Tschaikowsky B flat minor concerto. Mr. Burnham played with his accustomed masterful technic and artistic interpretation. Russel Wragg supplied the orchestral parts on a second piano.

Miss Foster's opera was a notable achievement of showmanship and musical scoring. She herself prefaced the performance with a short talk on the Chinese Theatre, a subject with which she is familiar through years of study. Maryanna Gracy, as the narrator, displayed a well placed voice and excellent diction and a charming stage presence. Julia Harper, as the demure and wistful Moon Lady, made a lovely and touching picture, acting and singing admirably. Frances Church, was effective as a bored and ever-present property man. Miss Foster, exquisitely garbed in Chinese robe and headdress, was at the piano. She was assisted by two capable drummers, Claire McCurry and Alfred McHugh.

W.

* * *

Mary Williams Plays at Musicale

Mary Williams, pianist, artist-pupil of Beryl Rubinstein at the Cleveland (O.) Institute of Music, was heard on March 20 in a musicale at the New York home of Mrs. George W. Morgan. She played the Bach

(Hewett photo.)
MARY WILLIAMS

partita in B flat, Beethoven's sonata, op. 111, and the Handel-Brahms Variations.

Miss Williams is a pianist of sound attainments and her playing has poise and dignity. Her execution is gratifyingly exact, and her shading excellently conceived, the rhythmic patterns projected by a sure hand. The Beethoven sonata, receiving one of its too infrequent performances, proved an admirable vehicle for the pianist's talents. Miss Williams' audience accorded her keen appreciation.

M. L. S.

* * *

Dr. Dickinson Presents Elizabethan Music

Music composed by the coterie of Englishmen prominent during Queen Elizabeth's reign, formed the program for Clarence Dickinson's March 17 hour of music at the Brick Church, New York. The most outstanding of these were William Byrd, whose Fantasia in C opened the program; Orlando Gibbons, represented by The Queen's Command; and John Bull, composer of A Hunting Piece, and generally known as the composer of the national anthem of England. The Gold Finch, an imitation of the bird's carolling, by Benjamin Cosyn, was played with charming interpretation. Harold Haugh, tenor, Raymond Moremen, baritone and the Madrigal Choir contributed variety to the program in the quaint works of lesser known composers of the period.

The March 10 Friday noon hour of music in the annual series given by Dr. Dickinson at the Brick Church, New York, brought music by Brahms. Dr. Dickinson played the Prelude and Fugue in G minor and the Rhapsody in E flat, both imposingly effective. Viola Silva, contralto, sang May Night, The Virgin's Cradle Song and Serenade; and Margaret Sittig, violinist, performed the andante (sonata in D minor); Waltz in A and Hungarian Dance in D minor, both soloists giving artistic interpretations. Verdi's Manzoni Requiem was presented by the choir and soloists, on March 12.

F. W. R.

* * *

Hodgson at Chittenden Studio

Leslie Hodgson gave a piano recital at the Kate S. Chittenden studio, New York, March 20. He was introduced by Miss Chittenden and welcomed by an invited audience. This was especially apparent in the applause following his musicianly performance of Schumann's fantasia and a Passacaglia (Roncalli-Respighi) and his clean playing of Christian Bach's sonata in C minor. Pieces by modernists closed the program.

R.

Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Russian and Polish music engaged the March meeting of the Harmony Club. Mrs. Lloyd S. Rulland was hostess, and Mrs. Lynn H. Bryant acted as guide on an imaginary visit to Warsaw. Mrs. Rulland read short articles on the life and works of Tschaikowsky, Lubomirsky, Jiranek, and Dvorák. The Poland national anthem was played by Mrs. Bryant. Others contributing to the musical program were Mrs. Fred Soule, Mrs. Charles Wiltsie, Greta Linkletter, Arther Bryant, Mrs. Alcinda Cummings Midjo, Ruth Jennings, Mrs. Harold Morse, Mrs. Edith Bennett Carrington, Mrs. Irene Bennett, Mrs. G. Meade Willsey and Ruth Bixby.

John Gurney, operatic baritone, was presented in recital by the music department of the Monday Afternoon Club. He was accompanied by Marian Engle.

Three hundred and fifty children from twelve churches united for the second annual Junior Choir Festival sponsored by Binghamton Chapter, America Guild of Organists. Traditional and sacred music was sung Sunday afternoon at the First Presbyterian Church.

Pupils of Griffin Pultz gave a pleasing and well attended violin recital in the Monday Afternoon Club House. Helen Boyd and William McMahon, students of Julia Allen, sang several selections. Edmond B. Jenks also assisted, playing a violin number.

Irene Smith recently entertained her piano pupils. A short program was presented by a group of children.

More than 100 guests attended the German-American dinner given by the Zonta Club at Arlington Hotel. Speakers and musicians of German origin were for the most part the entertainers. Selections were sung by the Zonta Harmonizers, accompanied by Jesse Weston. The Carl Sacks Trio played a group of German compositions. Norma Hantsch performed a peasant dance in costume. Solos were sung by Ida Baum and Mrs. Vivian Chadwick.

I. S.

BUFFALO, N. Y.—The Don Cossack Russian Male Chorus made Buffalo a second visit, coming to Consistory Auditorium for a concert in the series of Philharmonic Concerts, Inc., under the local management of Zorah B. Berry. A good-sized audience welcomed the organization, bestowing much applause upon Conductor Serge Jaroff and his men. An outstanding string quartet, the Budapest, gave the fourth recital in the series of the Buffalo Symphony Society at Hotel Statler, appearing here in their third annual concert. The demonstrations of applause were in recognition of these players' rare musicianship, excellence of phrasing, purity of intonation and rhythmic vigor.

The Chromatic Club presented three delightful artists for its final program of the season: Florence Ralston, soprano, Muriel Halliday, pianist and Mrs. Willard Rice, accompanist. Miss Ralston's unusual program was delivered with beauty of tone and admirable interpretation. In Mrs. Rice she had a worthy associate. Miss Halliday evidenced excellence of training and musicianship, combined with poetical feeling and technical facility. Preceding the recital four new directors were announced, Mrs. Robert H. Gallegher, Hazel Davis, Clara Schlenker and Miriam Youngs. Lavinia Hawley, former treasurer, was appointed to honorary membership.

The ninth annual spring concert of the Niagara Falls High Schools was given in the Main High School auditorium by the orchestra of fifty students, under the direction of Warren B. Scotchman. Isabelle Whitman, dramatic soprano soloist, met with much success in Massenet's Hérodiade aria, displaying beauty of tone, fine training and excellence of interpretation.

Mr. and Mrs. John Pierce Langs of Niagara Falls, invited guests to their residence for a musicale, introducing Mr. Langs' new composition, a sonata in three movements, for violin and piano, Mrs. Jennie White, violinist, participating with Mr. Langs. The guests were enthusiastic in their praise of the work.

An interesting program was presented before the Niagara Falls Civic Music League at the high school auditorium by Herman Moss, pianist, as soloist, and later with R. Leon Trick at a second piano.

Sascha Gorodnitzki, pianist, member of the Juilliard Summer School faculty, was guest artist at the last students' recital of the Juilliard Committee in Denton Hall.

The Palestrina Singers, under the direction of Robert Hufstader, sang the music for the vesper service in St. John's Episcopal Church, March 12, and Hugh McAmis, organist, of Great Neck, N. Y., was recitalist on March 19.

At the meeting of the Mothers' Club of St. John's Episcopal Church, in the studio of Rev. and Mrs. Walter Lord, Emily Linner, contralto and Robert Hufstader, pianist, contributed groups of songs and piano numbers.

Thirteen pupils from the First Settlement Music School gave the program for the Twilight Hour at the Buffalo Museum of Science one Sunday afternoon.

Isabelle Tardif, soprano, appears with much success in WKBW radio programs each week with the salon orchestra.

Olive Frost, pianist, made favorable impression in her group of solos at a meeting of the Zonta Club, which was given in honor of Buffalo authors.

Emil R. Keuchen, Buffalo organist, has been wintering in Miami, Fla., where he has been playing a series of recitals. He expects to return to Buffalo May 1. L. H. M.

EL PASO, TEX.—Rehearsals are under way in El Paso, for the performance of Haydn's Creation the early part of May in the Carlsbad Caverns of New Mexico. The solo parts will be sung by local talent, and the chorus of 125 is composed mainly of El Paso singers, augmented by talent from towns and cities in New Mexico. The presentation is under the direction of Roscoe P. Conkling.

The El Paso Symphony Orchestra delighted a large audience with its third concert of the season, given at Scottish Rite Temple, and conducted by H. Arthur Brown. Attention was centered on symphony No. 5 in E minor, From the New World (Dvorák). Mr. Brown was the violin soloist, playing Symphonie Espagnole with much virtuosity. One of the most appreciated numbers on the program was The Song of the Volga Boatman, in which Charles J. Andrews, William Balch, Dorrance D. Roderick and J. L. Coggeshell sang effectively.

Virginia Bean, chairman of the MacDowell Club, a branch of the El Paso Women's Club, was reelected at the March 14 meeting. Other officers chosen were Florenc Watkins, first vice-chairman; Florence Crissy, second vice-chairman; Mrs. Paul Kerr, treasurer; Mrs. Ralph Dale, assistant treasurer; Nellie Miller, corresponding secretary; Mary Virginia Homan, assistant corresponding secretary; Ermen Markgroff, recording secretary. Women's compositions were featured by the club in the following program given by Birdie Alexander, chairman for the evening, with Cecil Phillips and Mary Virginia Homan as assisting members of the program committee: Habanera de Cinno (Mary Howe); What Is a Song (Pearl Curran); Gypsie Weather (Louise Snodgrass); Night on the Nile and Song to the Crocodiles (Lily Strickland); Bolero (Mana-Zucca); The Day's Begun (Clara Edwards); The Menagerie (Fay Foster); Florida Night Song, from Outlandish Suite (Susan Dyer); Young Birches and A Humming Bird (Mrs. H. H. A. Beach).

Mrs. Allen Glass, mezzo-soprano, of New York, offered several songs by El Paso's composer, Mrs. Lillian Hague Cocoran, with the composer at the piano. Another guest artist, Alvene Resseguie, contralto, of Chicago, concert artist and on the faculty of the Chicago Musical College, delivered a group of songs, accompanied by Claude Herndon.

Florenc Watkins, coloratura soprano, sang at the general meeting of the Women's Club when new officers were installed March 1, also appearing as guest soloist at Radford School for Girls, March 3, accompanied by Allie Rau, organist and choir director at First Methodist Church.

Officers of the El Paso Music Teachers' Association for the new year are: chairman, Virginia Bean; first vice-chairman, Grace Taylor; treasurer, Marie Smith; secretary, Marjorie Congdon. F. W.

PROVIDENCE, R. I.—A series of five Lenten organ recitals has been planned for Brown University, two at the organ in Alumnae Hall and the remainder in Sayles Hall. The first program was played by Arthur Hitchcock and was an exhibition of clean technic, fine phrasing and a real feeling for interpretation. The second was by Frances Burnham, organist at the Central Congregational Church, who gave an entirely refreshing program in a thoroughly delightful manner.

The Verdandi Male Chorus (Oscar Ekeberg, director), with Inga Hill, contralto and Edith Gyllenberg Waxberg at the piano, gave a concert in the Plantations Auditorium.

The Fall River Music Club presented an exchange program at the meeting of the Chopin Club. Ada Basset Griffiths, contralto, Jeanne St. Laurent, violinist, Hazel T. Harmon, soprano, Stanwood Griffiths tenor and Juliette Crispo Gendron, pianist, were the artists. Accompaniments were played by Gene Ware.

The Chopin Club, at its musicale-tea in Churchill House, heard Lorette Gagnon, pianist, Ray A. Gardiner, basso and Benjamin Premack, violinist.

The Providence Symphony Orchestra held its third concert of the season at Infantry Hall, under the direction of Wassily Leps. Lucia Chagnon was the assisting artist and pleased with her interpretations. It was the finest concert in the series. The men were responsive to the leader's directions playing with flexible and true intonation.

The Eastern Music Supervisors' Conference brought many to hear the work of the schools. Dr. Rebmann traced the growth of the conference from the beginnings in 1917 until now. A program was presented by the Nott Terrace High School, *à cappella* choir from Schenectady N. Y. (Rufus Wheeler conducting). Grace Van Dyke Moore of the University of North Carolina spoke on The South and the Competition Festival. Dr. Alexander Stoddard, superintendent of schools in Providence, was heard on The Music Curriculum Viewed by the School Administrator. Prof. Herbert Carlyle Libby made a report on The Eastern Music Camp and the Eastern High School. Mabel E. Bray, director of the department of music, State Teachers' College, Trenton, N. J., was chairman of a luncheon discussion entitled Essentials in Training New Teachers to Meet the New Demands of Music Education. The Inter-High School *à cappella* choir of Hartford (Ralph Baldwin, conductor) and the Palestrina Choir from Philadelphia (led by Nicola A. Montani) gave selections. Anna Bassamian, alto and John Healy, tenor, won honors in the auditions. A concert was held in honor of the convention, numerous department meetings were called and the conference closed with a program that comprised choice choral works. In this concert the chorus had the able assistance of Dan Gridley. Excellent diction, beauty of tone and wide range characterized his singing.

Katherine Gorin played a program under the auspices of the Rhode Island Federation of Music Clubs in Memorial Hall. Her playing revealed facile technic and beauty of tone.

At a meeting in the home of Martha Baird, of the drive for campaigners of the Providence Community Association, the association heard an hour of music by Rose Bampton, contralto of the Metropolitan.

B. N. D.

SALT LAKE CITY, UTAH. — The musical festival idea has taken hold in the Mormon Church stakes ("stake" is an ecclesiastical division here, corresponding somewhat to a diocese elsewhere), and a number are being held in the state on Sundays. High grade vocal and instrumental music is given at these festivals.

The third annual Intermountain Band Contest will be held at Price, Utah, April 13, 14 and 15, instead of April 6, 7 and 8, as originally scheduled.

The Mormon Tabernacle Choir is to give a concert during the annual general conference of that church early this month.

A new women's chorus has been organized in Ogden, known as the Arphonians. At this writing twenty-four singers have enrolled. Mrs. Maythel Ridges is president and Mrs. Portia Budge, secretary and treasurer. The group is directed by Mark Robinson, Utah musician.

The Ogden Tabernacle Choir is scheduled to appear at the Assembly Hall, Tabernacle Grounds, soon, the concert to include two choruses from Elijah, supported by the McCune School of Music. F. L. W. B.

Concert Management Annie Friedberg Notes

The Knickerbocker Singers, now under the management of Annie Friedberg, appeared in Hartford, Conn., over WTIC on March 27. The quartet is already booking engagements for next season. Inga Hill, young American contralto, who is concluding an active season, sang in Hartford on March 28, and will be heard in New Haven, April 24.

Grete Stueckgold, soprano of the Metropolitan Opera Company, is among the soloists at the Cincinnati May Festival, May 3 and 4, and at the Ann Arbor May Festival, May 19. Mme. Stueckgold's April schedule includes a number of concerts in New York, Brooklyn and Canadian cities. Harold Samuel, British pianist, sailed on March 22 to resume concerts in England and Scotland. Mr. Samuel intends to return to the United States early next January for concerts and lecture series. The Budapest String Quartet played the farewell engagement of their third American season over WJZ, March 22, the day on which they left for Europe. They return early in 1934, with many reëngagements already booked.

Frances Sebel's Current Engagements

Recent activities of Frances Sebel, American soprano, include an appearance as soloist at a benefit for unemployed musicians given by the Musical Aid Society, New York; in recital at the Mana-Zucca Music Club, Miami, Fla.; as soloist for the College Club of New Jersey, Glen Ridge; at the New York Matinee Musicale, Hotel Astor, New York; the Pleiades Club, Hotel Brevoort, New York; soloist for the American Music Teachers' Association Forum, Town Hall, New York.

Miss Sebel is to give a recital at the Educational Alliance, New York, April 2. Two days later she will sing at the Essex Morning Musicale.

Yasser Lectures at New York University

A lecture on The Music Scale of the Future, Historically Evolved from the Scales of the Past and of the Present, was given by Joseph Yasser, author of a recently published work, A Theory of Evolving Tonality, under the auspices of the music department of the College of Fine Arts, New York University. The lecture, which was free and open to the public, was illustrated by musical examples at the piano and by lantern slides.

THE INSTRUMENT OF THE IMMORTALS

at the lowest price

in 14 years... and on

convenient terms

$117.50 DOWN

Balance in three years

MUSIC is more than something to hear. It is something to understand and love and have a part in making. And if a child's musical background is to be complete, it will best be achieved through the medium of a fine instrument.

With a Steinway, he will have one paramount advantage . . . a piano of perfect tone, of rich, full color, of depth and sonority. . . . Such a piano . . . in fact, the *very* piano that Liszt and Wagner used in their time; that Hofmann and Horowitz use today.

There is no essential difference, except in size, between the Steinway home piano and the great concert grands. All piano sizes are reduced or increased from a basic scale, and the Steinway basic scale is, and always has been, in the home-grand size.

Prices for a Steinway Grand now begin at $1175. Steinway & Sons, Steinway Hall, 109 W. 57th Street (between 6th and 7th Avenues), New York City.

STEINWAY

We have at present a number of excellent used Steinway Grands at most attractive prices

Concert Promotion

(Continued from page 23)

not mean that such a letter will not bring results in Boston. Harvard professors are susceptible to this appeal alike with cotton growers, steel millers or Wall Street brokers.

"As, for instance?" is a question aptly put by persons who may sympathize with a line of reasoning but remain sceptical of its application. It's always a fair question. I will ask many of my friends who may be smiling to read the following attempt to illustrate the kind of letter recommended:

Dear music-lover:

With a great deal of pride I send you the enclosed list of artists engaged to appear here next season. I am sure you will agree it is the most attractive list ever heard in our city.

Many of you have kindly written me your preferences and suggestions and I cannot emphasize too much what a great help you have been in guiding the selection.

From the host of distinguished citizens who are regular patrons of our concerts, I was happy to receive an enthusiastic letter from our Mayor, the Hon. John Doe. "You are doing a work to make every citizen glad," writes the Mayor, "I count these musical events a priceless feature of our cultural life."

And Mrs. Montague, the charming president of the Ladies' Musical Club, has written, "Your series for next year is the best ever. I can hardly wait for the first concert. The best of luck to you. May all our people participate in the joys in store."

Dr. Erasmus, president of the Board of Education, always one of the first to subscribe, who has had his seats for years, sends me this inspiring note: "What is life without beauty? The splendid programs rendered by your artists are a noble relaxation in this workaday world. I know that all our students and teachers will be delighted with your next series."

Not a year passes but the Very Reverend Dr. Roberts, to whom music has always been an abiding passion, writes me a letter when sending his check. "We are all vastly indebted to your enterprise," writes the Divine, "for bringing to us annually the great musical artists of our day. What an inspiration it is to have unfolded before us the deathless wonders of the classics by these great interpreters."

These are only a few of the letters I am constantly getting from our leading citizens. Their encouragement and support have made it possible for our city to become recognized as a musical center. Leading artists want to appear here because they know their efforts are understood and appreciated.

There is a feeling in all of us that associates happiness with song. And others of us know music's deeper power as a solace in sorrow or in worry.

In these days of difficulty, the hearing of music is the one form of entertainment that no one can afford to omit. An investment in this course of concerts will bring dividends of joy and strength throughout the year.

I hope you will again lend your support to my efforts. You will be helping yourself and helping this community to maintain its tradition as a center of culture in our state.

Sincerely yours,

.....

The above letter runs a little over 400 words. Note in paragraph two that the writer is trying to make the reader think that he, the reader, selected the course. In the next four paragraphs, the point of the letter is made by the use of testimonials. Politics, society, education and the church are all represented. After reading these four testimonials, the recipient of the letter must feel that the writer is indeed a person of importance in the habit of getting enthusiastic letters from important people in all the walks of life. Write your own testimonials, each testimonial to have a different argument, and get the right people to sign them. Never call up a party and ask for a testimonial, as you will invariably get a letter which you cannot use. Write out exactly the wording you wish and take it to the proper party personally for signature.

Next week the writer will venture other sample letters.

QUESTION BOX

Letters from correspondents on the subject of concert promotion, advertising and publicity will gladly be answered by Mr. Schang in this column when the subjects are of general interest. Queries are invited and should be addressed to the Musical Courier.

CONSERVATORIES and SCHOOLS

Cincinnati Conservatory of Music Notes

CINCINNATI, O.—The Cincinnati Conservatory Choir which, under the leadership of Herbert Witherspoon, director of the conservatory, has developed into an organization of capacity and finish, gave its second concert of the season on February 27. The choir is now a body of trained singers, selected for their vocal quality and ensemble fitness. There is an unusually good balance of tone and pliability. Versatility is indicated by the character of the program presented on this occasion, which included selections from the early period of choral writing, a madrigal and motet, through to modern paraphrases and arrangements of folk songs. One group contained compositions of Bach, Palestrina and Handel. A program novelty was a performance by the Conservatory Wind Trio of the C major trio for flute, clarinet and bassoon of Beethoven. The trio is composed of William Pfeiffer, William Koch and Emil Schmachtenberg.

The regular student recital was held on February 28. The following took part: Constance Papa, pupil of Robert Perutz; Lucille Malone, student of Dan Beddoe; Dorothy French, Alice Gilson, Ruth Orr, Louise Schaefer, members of the ensemble class of Dr. Karol Lisniewski; Dorothy Fredericks, pupil of Ruth Townsend Petrovic; Lois Huff, student of John A. Hoffmann; Belva Kibler, pupil of Daniel Ericourt and a trio from the class of Dr. Frank Simon.

Marguerite Hartsook, now head of the piano department at the Radford School for Girls, El Paso, Tex., gave a piano recital in the drawing room of the school on February 16.

Mr. Witherspoon gave a lecture for the Camargo Club on February 26 and the Conservatory Choir sang.

Frank Engleman, pupil of Parvin Titus, accompanied the University of Cincinnati Glee Club to Fayetteville, Ind., and Greensburg, Ind., on February 19, playing the prelude and fugue in A minor by Bach as organ soloist.

On March 20, a recital was given in the concert hall by Upsilon Chapter of Mu Phi Epsilon. Those taking part were Virginia Harding, pupil of Karl Kirksmith; Virginia Morrison, student of Daniel Ericourt; Ruth Stille, harpist, an alumna of Upsilon Chapter; Eleanor Moore, pupil of Mme. Petrovic; Evelyn Conley and Marguerite Zeiner, students of Mr. Perutz; Belva Kibler, Amy Lee and Mary Phillips Street, accompanist.

One in a series of special programs arrange by Mr. Witherspoon, An Evening of Compositions of Johann Sebastian Bach, was given in the concert hall on March 21 by members of the faculty. The sonata in G major for flute, violin and piano was played by Stefan Sopkin, Karin Dayas and Mr. Pfeiffer; cantata for Bass Amore Traditore was sung by Milan Petrovic, Mme. Petrovic at the piano; Adagio, fugue and chaconne, for violin alone, by Stefan Sopkin; three excerpts from the cantatas Erschallet ihr Lieder and My Spirit Was in Heaviness, were sung by Mr. Beddoe, tenor, Grace Woodruff at the piano, and the Goldberg Variations were played by Karin Dayas.

On March 22, the following students from the class of Mr. Hoffmann appeared in recital: Frances DeLoe, Catherine Metz, Margaret West, Ruth Huff, Mary McChesney, Margo Topmoeller, Lois Huff, Ione Mulligan, Ellen Laib, Theodore Valentine, Frank Zwygart, Ada Purdon, Thelma Klerr, Cletus Mechlenborg and Ellis Frakes; Miriam Otto, accompanist. S.

Studio Notes

MAUDE DOUGLAS TWEEDY

Maude Douglas Tweedy of New York presented her pupils in a class recital on February 28. The soloists were Jeanne Soudeikine, dramatic soprano, Martha Harkins, Florence Roetger, Sally Cervini, Esther Jacobson, Marjorie Harris, Eda Moulton, Agnes Long and Margaret Fuller, sopranos. The contraltos included Molly Schwarz and Maree Carlson. Tenors were Walter Jaeck, John Morelli and Edwin Towner. Joby Vanderberg, baritone; Wellington Ezekiel, bass and Duane Ellingham, boy soprano, also were heard.

Mr. Morelli was soloist at a concert given for the Educators' Club by the Elliot School, Newark, N. J., on March 5. Mme. Soudeikine recently was soloist at the Musicians' Club. She also appeared before the Singing Teachers' Association at the Hotel Windsor, New York. Singing the War Cry from Die Walkure, the Liebestod from Tristan and Isolde, and Dich teure Halle from Tannhäuser, this soprano was soloist at the Wagner Memorial Concert presented at the New School of Social Research, N. Y. On March 7 she was soloist at a concert in the Hotel Gotham, N. Y. Master Ellingham was heard in a program of Italian and English songs at the studio of Miss Tweedy. He also appeared as soloist on February 10 at the Central High School, Newark, N. J. Miss Jacobson was heard in recital on March 5, singing in French, Italian, German, Russian and English. She was soloist at the concert given by the Hebrew Choral Society on February 27.

EDYTHE J. MAGEE

Mary Moore, coloratura soprano and Ora Hyde, soprano, were heard at a musicale given on March 3 at the New York studio of Charlotte Overall Chan, the painter. Miss Moore sang at the Literary Club, March 12. Virginia Philbin, radio singer, was engaged for the Mayfair Club. Marion Forcheimer of Mobile, Ala., sang before the Schumann Club there at a recent celebration of the club's thirty-ninth anniversary. Mrs. Forcheimer is prominent in music activities in Mobile. Hizi Kovke is soon to leave to fulfill a schedule of ten Lyceum concerts. All are pupils of Edythe J. Magee of New York. Mrs. Forcheimer is coming east on April 1 to resume her work with Miss Magee.

FREDERIC FREEMANTEL

The Frederic Freemantel Studios, New York, were the scene March 20 of a vocal recital, principally of Brahms songs, given by Mr. Freemantel's artist-pupil Mary Stewart of Vancouver, B. C. with Harlette Thrasher at the piano. She sang Wiegenlied, Sonntag, Vergebliches Ständchen, and Sapphische Ode (Brahms), adding Plaisir d'amour (Martini.) The range of her voice, its expressive quality and distinct enunciation and her pleasant personality united to give the singer success. Sympathetic and accurate accompaniments were supplied by Miss Thrasher, and both artists shared in the general appreciation.

F. W. R.

FRANCES HALL AND RUDOLPH GRUEN

A recital was given on March 8 by pupils of Frances Hall and Rudolph Gruen at their New York studio. Arthur Roberts played Beethoven's Moonlight sonata; Bertha Heller, the first movement of Haydn's concerto in D; Rossel Golden, Mozart's sonata in A; Rae Furmansky and Rossel Golden, the same composer's sonata in D for two pianos; and Madeline Predra closed the program with Scriabin's Poème in F sharp.

D. A. PARADISO

On March 20, D. A. Paradiso presented several of his pupils in recital at Carnegie Chamber Music Hall. A large audience applauded the following singers: Sebastian Leiser, Maria Barendsen Hamell, Elizabeth Fey, George Bedner, Phyllis Conroy, Charles Cline, Ruth Weissberg, Louis M. Letohic, Ida Cornelia Barendsen, Mae Lewis, while Vera Tishler, an artist-pupil, was heard in the Nile scene from Aida with Mr. Paradiso and in the Caro Nome from Rigoletto.

MAXWELL R. NOACK

PHILADELPHIA.—Maxwell R. Noack, basso and teacher of singing and dramatic art, held a musicale-tea at his Philadelphia studio on March 5. March 22, Mr. Noack presented his pupils in a recital which he designated as an "educational program," designed to show the progress of the student and his ability to present his work before an audience, even in the first steps of his training, and to allow his fellow students and friends to note his development.

ALICE FOWLER

Alice Fowler invited guests to her studio in Carnegie Hall on March 11 to hear a program of piano music played by Weldon Carter of Washington, D. C., who is associated with the Washington Musical Institute. Mr. Carter has been coaching with Miss Fowler.

The program presented included works by Bach, Scarlatti, Brahms, Chopin, Simonds, Debussy and Liszt. The interpretations were musicianly and scholarly, the pianist achieving his best effects in poetic moments. M. T.

Tappolet to Sing Hans Sachs

Siegfried Tappolet, bass of the Metropolitan Opera Company, sang in Tristan and Isolde, March 15, during the company's engagement in Baltimore, Md. The following day he sailed for Europe. Tappolet closed his 1932-33 season in New York on March

(Photo by Carlo Edwards.)

SIEGFRIED TAPPOLET

4, singing in Lohengrin. Other operas in which he has appeared with the Metropolitan this year include Parsifal, Tannhäuser, The Bartered Bride, Siegfried, Die Walküre, Elektra and Das Rheingold.

Included among Tappolet's late spring engagements is one in his home city of Zürich, Switzerland. The Zurich Theater, which takes its name from the city, is celebrating its 100th year in May with a performance of Die Meistersinger which will mark the first appearance of Tappolet in the role of Hans Sachs.

The bass has been engaged as guest artist at the summer opera in Cologne for the months of August, September and October and part of November. Between engagements there he is to appear in concert, oratorio and festivals. He will return to America in November.

Hilger Trio to Tour Middle West

The Hilger Trio recently returned from a concert tour of Florida. They have been re-engaged for next season and will also appear as soloists with the Philharmonic Orchestra of Havana, Cuba. Elsa Hilger, the cellist of the group, played a concert on the Newark (N. J.) Civic Music Course, March 20. Three days later, the trio gave a program in Albany, N. Y. This month, the Hilgers go on a tour through the Middle West, playing at Kansas State Teachers College, Emporia, at the University of Kansas, Lawrence, and other engagements. Tomorrow (April 2), they are playing at the Educational Alliance, New York.

Weingartner Announces Classes for Conductors

BASEL, SWITZERLAND.—Felix Weingartner, director of the Basel Conservatory of Music, announces a master class for conductors for June, 1933, and a class for beginners which starts in October. The conservatory offers classes and diplomas for all musical branches. A new department, the courses in rhythmics and gymnastics, which counts over 200 pupils, has been in operation for several years. Dr. Weingartner introduced the classes for conducting immediately after he became the director of the conservatory, in May, 1927.

ANNA FITZU
VOICE
Carnegie Hall, New York CIrcle 7-1242

Class or Private Lessons?

(Continued from page 6)

The ideal type of instruction in instrumental music as far as technical skill is concerned is, of course, private study with the best teacher available. It is impossible, however, for any public or private school to meet the financial obligation in placing on the teaching staff the best. This would require a salary in excess of $10,000 per year. Many of the conservatories of music do not have the best teachers. In the field of high school instrumental music the National High School Band and Orchestra camp, located at Interlochen, Michigan, has the most ideal conditions for instrumental instruction by placing upon their summer faculty the best artists and public school music teachers possible to obtain. The attitude of the teachers is ideal, for all give eight weeks of their best work and inspiration to help build a true and musical "coming generation." Ideal camp conditions, financial and moral support from practically all national musical and educational organizations, instrument manufacturers and publishers insure a successful training camp.

The second best type of instruction which may be used in the training of the cadet teachers is instruction in classes graded as to type of instrument and experience of players as far as is possible to segregate. On account of limited equipment and crowded conditions this type of instrumental instruction is possible only in schools that have made provision for it in the building program.

The third best type of instruction consists of class work in sections divided as to string, woodwind, brass, and percussion. Classes may also be divided into string groups or beginning orchestras, wind groups or beginning bands and percussion groups. With the assistance of student teachers the classes may further be divided, as in plan two, into more ideal sections—however the full ensemble must also practice under the skilled guidance of the regular instructor. True supervision has a fertile field with this type of instruction. This type is more efficient, more interesting and more economical than any other type. Such a system calls for a teacher with a strong personality, the ability to detect and correct mistakes immediately, and virtually give individual instruction while the class proceeds. Instruction is not given with the view of producing artists as this responsibility rests with the conservatory of music or the private teacher. But the basic principles of all orchestral instruments may be learned; personal contact with many kinds and families of instruments and practical demonstration by teacher and students afford great opportunities for self-improvement in the field of music education.

The fourth best type of instruction consists of teaching all string and wind instrument in the same class. The band or orchestra may be started in a group by this method and developed to concert proportions by one instructor. With favorable conditions and outside practice assignments much can be accomplished.

Fresno (Calif.) State College instrumental music department requirements follow:

All instrumental students are required to keep up their technic on a major instrument by participation in the college band and college symphony orchestra during their time of enrollment. Also they study the principles of all instruments of orchestral rank and more seriously study two minor instruments of different families from the major instrument, as in type three of instrumental instruction.

The first year each student learns the basic principles of all instruments and elementary technic and tone production on six of them. Various class methods acquaint students with the vast material in the field. Class work is as varied as possible, the first year being essentially a class in instrumental music education.

The second year only instrumental specialists are admitted and more advanced technic and principles are taught. The student cannot hope to become a successful teacher unless the fundamental principles of all instruments are mastered. The future successful teachers in instrumental music will not only be fine performers on one instrument but know the principles of others and be able to play easy band and orchestra parts on many of them.

During the third and fourth years the instrumental students are required to study privately two years on a major instrument and one year each on two minor instruments chosen from the string, woodwind and percussion families. Instruments are taught in such a manner that muscles developed in playing one instrument may not conflict with the development of other muscles used in playing other instruments.

In the fourth grade of the demonstration school beginning instrumental training classes are formed, as in type three, in string and wind classes. Two sections of each are organized and graded as to difficulty in order to more ideally meet the demands for individual expression of the child. Each child in the entire fourth grade is "exposed" to an instrument of personal choice. Often native musical talent is discovered and the child is encouraged to study privately. However, discrimination in choosing the private as well as the class teacher will repay many times, for bad habits once formed and established are hard to change. Many of the world's greatest musicians have developed entirely without private help by hard, persistent practice and self-instruction. Once interest is obtained in the instrument class nothing can hold back the talented child—at least a little music appreciation can be given the non-talented one.

As soon as the pupil is proficient enough to benefit from orchestral routine he is immediately placed in the beginning orchestra and when advisable he is placed in the advanced orchestra which appears each semester in public concert.

This development has been possible at Fresno State College and in the demonstration school because of sympathetic cooperation by the administration.

Edward Johnson Speaks in Toronto

Edward Johnson spoke as guest of honor at the Empire Club in Toronto, Can., during his recent tour. "Art is essential to moving the world," the tenor said. "It is the basis of all progress; it is creative stimulus. Remember, things never come back; they go forward. It is a great mistake to speak of 'when things come back.' Things never come back, but go on to new developments, and it is vitally important that boys and girls be prepared mentally to cope with things of the spirit as well as with material factors. Art is not a luxury but an essential. The men who built great railways, buildings or institutions all had the seed of the artistic mentality, since they had creative urge. This spirit grew from vision which is best stimulated by art, and particularly by music." Mr. Johnson went on to say that his recent months abroad had brought home to him that Russia and Germany, two countries where there is great political confusion, still find means to maintain music and the theatre as essential to national quality.

"Truly," he concluded, "these trying times should show us that we must prepare our young folks not to depend only on the material evidence which can have such flux, ebb and flow, but on things of the spirit that give us the vision to look forward to some new and prosperous development—whatever it may be—instead of wallowing, bemoaning and suffering in an attempt to 'bring things back.' There is no alternative, mankind must go forward as did our pioneer forefathers. This era has made all of us pioneers!"

The tenor was again selected to enact Avito in the restoration of L'Amore Dei Tre Re on February 17 by the Metropolitan Opera Company. This role formerly was associated with Enrico Caruso. Mr. Johnson has frequently sung the part in Italy and with the Metropolitan in New York.

Easton Symphony Orchestra in Concert

EASTON, PA.—The Easton Symphony Orchestra (Earle Laros, conductor) was heard in concert on March 9. Mr. Laros, pianist and Russell R. Schooley, baritone, were the soloists. The latter offered songs by Gretchaninoff, Grieg, O'Hara and a Negro spiritual, and Mr. Laros relinquished his baton to James E. Swindell, concertmaster, to play the piano part in the Bach concerto in F minor. Other numbers were by Corelli, Purcell, Laros and Grainger.

Rose Bampton Hailed as Soloist with Harrisburg Orchestra

HARRISBURG, PA.—Rose Bampton, contralto of the Metropolitan Opera Company, was soloist with the Harrisburg Symphony Orchestra (George King Raudenbush, conductor) at the concert of March 9 in William Penn High School auditorium. Orchestral numbers were two Bach compositions, the prelude in E and the fantasia in G, Mozart's symphony in G minor, three of Grieg's Norwegian dances, and the prelude and Liebestod from Wagner's Tristan and Isolde. Mr. Raudenbush wielded a potent baton over his forces, calling forth effects sonorous or delicate, boldly colored or lightly shaded as the music demanded. The orchestra has had three seasons of consistent advancement under this conductor, and the result is an impressive musical achievement.

Miss Bampton displayed her opulent tones and rich interpretative gifts in Wagner's Träume and Lia's aria from Debussy's L'Enfant Prodigue. She made striking effect with American Lullaby, a satiric thrust at American home life, composed by Gladys Rich of Greencastle, Pa. The song deals with "daddy in the stock broker's office to keep the wolf from the door," and "mother at a bridge party." The audience that filled the hall recalled repeatedly both the soloist and Mr. Raudenbush. Miss Bampton was brought back for three encores and twelve acknowledgments. Alice Decevee Mitchell was at the piano for the singer's added numbers.

B. V.

Etta Hamilton Morris Indites Messages

The special issue of the Empire Record, sponsored by the educational department of the New York Federation of Music Clubs, carried a message from the state president, Etta Hamilton Morris, in which she stresses the progress the organization is making, and urges members of the music profession to adapt themselves to present-day conditions and to strive to elevate the standard of radio broadcasting, to coöperate with the schools in the matter of music credits, to work for the support of parents and children's organizations and to urge an endowment. Mrs. Morris also addresses the junior department of the federation, citing the benefit that pupils receive from their membership in music clubs. In her letter to the churches and choirs, the state president dwells on the importance of music in religion and advocates the promotion of community "hymn-sings" under the federation's sponsorship.

Mrs. Morris was one of the judges in a contest recently held by the junior choir of the Middle Collegiate Church of New York; she also visited Zion Episcopal Church in Douglaston, N. Y., to hear the children's choir. She was a speaker for the first in a series of events which the federation is sponsoring at the John Wanamaker store, New York, when compositions by members of the federation composers' department were given. Mrs. Morris also spoke to the Jolly Junior Music Club of New York at a recent meeting. She is among those who have addressed the Associated Music Teachers' League of New York.

Brahms Centenary Program in Philadelphia

PHILADELPHIA.—The Philadelphia Music Teachers Association (Edward Ellsworth Hipsher, president) gave a Brahms centenary program on March 16 in the auditorium of the Board of Education Building. Mr. Hipsher made a brief address on Brahms, which was followed by Josef Martin's performance of the sonata in F minor, op. 5, for piano. Marie Stone Langston, contralto, sang three numbers, with Mary Miller Mount at the piano. Otto Meyer (Marie Meyer Ten Broeck, accompanist) offered violin transcriptions of the Waltz in A, the Cradle Song and the Hungarian Dance, No. 5. Emily Stokes Hagar, soprano (Agnes Clune Quinlan at the piano), sang three of the folk songs dedicated to the children of Robert and Clara Schumann. The Liebeslieder Walzer, for piano and voice, brought Mrs. Mount and Elizabeth Gest, pianists, the vocal element being supplied by May Ebrey Hotz, Marie Stone Langston, Frank Oglesby and Henry Hotz.

New York University Hears Ralph Leopold

Ralph Leopold, pianist, recently played four times within one week at New York University. February 27, he appeared before the sophomores, March 1 the juniors and seniors, and on March 2 the freshmen. The program included compositions by Dohnányi, Grieg, Arnani, Repper, and Cyril Scott, and Mr. Leopold's transcription for piano of the waltzes from Der Rosenkavalier by Richard Strauss. On March 2 Mr. Leopold gave a recital, with explanatory remarks on Wagner's Die Walküre, under the auspices of the class of music appreciation. In addition to playing all of the motives of the opera, he offered in their entirety his transcriptions for piano of Siegmund's Love Song, Ride of the Valkyries, and Magic Fire Scene.

ZLATKO BALOKOVIĆ
Australasia calls "Balokovic Genius."
—*Sydney Sun, Dec. 7, 1931.*
TOURING EUROPE DURING
SEASON 1932-33
Representative Geo. A. Backhaus
32 Köthenerstrasse, Berlin, W., Germany
American Representative
139 W. 57th St., New York CIrcle 7-1115

MARGARET SPEAKS
Soprano
Concert Management
GEORGE LEYDEN COLLEDGE
Steinway Hall, New York
CIrcle 7-1963

JOSEPH OSBORNE
VIOLINIST
Address
Care of Musical Courier
113 West 57th St.
New York

Alexander
KELBERINE
Distinguished Russian Pianist
TEACHES
in New York - - - - - Friday and Saturday—521 Steinway Hall
Tel. CIrcle 7-8483
in Philadelphia - - - - - Monday to Thursday—2026 Locust Street
Tel. Rittenhouse 1656

HANS CLEMENS
Tenor, Metropolitan Opera House, New York
Concerts, Oratorio and Recitals
Formerly Covent Garden Opera, etc.
European Representative, Erich Simon, Bühnennachweis, Potsdamerstr. 4, Berlin, Germany

Fear That Radio Has "Damaging" Effect Upon Concert-Giving Proved Groundless

Investigation Shows That Broadcast Appearances of Noted Artists Arouse Interest of the Public in Their Recitals—Lack of Coöperation Among Stations Brings Unfortunate Program Duplications

By MILDRED CHETKIN

There is a theory which has attached itself to radio during the past few years, and which in spite of periodic explosion continues always to cling with stubborn persistence at some point. It has to do—as so many of these theories have to do—with radio as a damaging force, and the victim in this instance is the concert. One hears everywhere that broadcasting has killed the phonograph, and it seems to follow as an obvious corollary that it has exercised a similarly devastating effect upon the activities of the concert stage. The belief is surprisingly widespread that the regular radio appearances of important artists and the major symphonic organizations turn thousands of potential ticket purchasers from the path that leads to the box-office, while the ready availability of these musical performances on the air has kept listeners from a healthy approach to the art.

That the concert stage is at present the scene of substantially diminished activity cannot be denied, but there is no sound reason for believing that radio is to any appreciable degree responsible. The circumstances which have combined to visit lean times upon the world generally might conceivably be answerable here. It happens, however, that the approach to whatever maturity radio may have attained occurred simultaneously with our first economic tremors, and there exists as a result a tendency to hold the one responsible for what is clearly nothing more than a manifestation of the other. However deeply convinced of radio's responsibility in this direction certain others may be, those whose interests keep them close to the business of concerts and who are by now privy to every temperamental vagary of the box-office, have absolved broadcasting of all blame. In fact, they regard it definitely as a stimulant to concert attendance.

"In my opinion, radio has had nothing to do with the decrease in concert performances," Arthur Judson of the Columbia Concerts Corporation told us recently. "It has rather been the means of awakening an interest in music where it had never before existed. The smaller towns furnish a particularly striking illustration of this. Before the days of broadcasting, concerts given in these cities drew only the small groups who had nothing but the limited means then available through which to become familiar with music. Now, after radio has accomplished its pioneer work and brought music into thousands of homes it has never reached before, these audiences have grown to many times their former size.

"It is a mistaken idea to suppose that the broadcasting of a program by an important symphonic orchestra, for instance, will discourage attendance at these concerts. There are certain people in every community to whom music is a vital necessity, and for them radio can never provide the stimulation that comes from the actual experience of a musical performance. That they no longer attend concerts in such large numbers is ascribable solely to the economic depression. Where formerly they heard two or three programs a week, they can now afford only one. When our financial recovery has been completed, I believe that the concert will not only return to its former position but will be the object of an even more widespread interest that has been stimulated in great measure by broadcasting."

Concerning the effect of radio upon the fortunes of the concert artist, it is impossible to generalize. There are instances where broadcasting has provided the means for a substantial increase in earning power, and others where every effort to turn this medium to personal advantage has proved abortive. Where an artist has succeeded in establishing himself as a vivid radio personality, there is no doubt that his concerts will draw considerably larger audiences.

The conditions governing these broadcast appearances must be regulated judiciously, however, and concerning this phase of the subject Jack Salter, of Evans and Salter, spoke to us at some length. "Radio is particularly effective," he said, "in arousing interest in an artist. It is frequently found that no amount of advance publicity, however spectacular it may be, will stir the imagination of prospective audiences so completely as a successful performance on the air. Especially in the smaller cities where concerts are less frequent, there is invariably an enthusiastic response to artists who have been heard over the radio."

This is, of course, an altogether natural reaction. Audiences whose acquaintance with any vivid personality has been limited to motion picture or radio performances can safely be depended upon to grasp eagerly at an opportunity to view the favorite "in person." Neither the screen nor the loudspeaker can ever be more than a mechanical medium which, with the consent of the audience, attempts the simulation of normal visual and auditory experience, and a temporary relief from this artificiality is always joyfully received.

The radio series which offers Lawrence Tibbett and Richard Crooks as regular soloists with William Daly's orchestra provides an interesting example of the successful presentation on the air of artists who are prominent in concert and opera. Both possess personalities which appeal instantly to the listener and both have reaped the harvest of a wider popularity than could possibly have been achieved without radio. Mr. Salter told us, however, that he believes too frequent appearances on the air inadvisable and that, for this reason, the number of programs on which Tibbett has been heard was carefully restricted. The compromise which must be made in the matter of program material is naturally unavoidable, for it is the unending repetition of Sweet Mystery of Life and Lover Come Back To Me which seems to draw the masses. If they stay to hear a bit of Wagner, however, the cause of good music has been served, and an artist's conscience may be easy.

The theory of radio's damaging influence upon the concert does not, then, hold water. If anything, broadcasting can be as powerful an ally as the phonograph was, and when this is accepted generally as a fact, there will follow a more serious attempt to establish an effective bond between them, to the obvious advantage of both.

* * *

Program Duplications Annoy the Listener

It is virtually impossible to regard our existing methods of broadcasting with a friendly eye for any reasonable length of time. The intelligent listener learns to resign himself to the limericks, the letter-writing contests, the current epidemic that is threatening to convert us into a nation of rabid carton mutilators and the hundred other puerilities that have sprung from the fertile brain of the merchandising expert. He tolerates bad music, immature comedy, and moronic drama—all for the sake of the occasional beauties which his loudspeaker yields. He realizes, perhaps a trifle too philosophically, that he must not expect too much, and he clings to his radio in the hope that the broadcasts will improve. It is clear that the program builders are not going about their business with his shining image before them, but he is grateful for what he is able to enjoy, and if he is the average intelligent listener he enjoys his symphonic concerts. They consume an absurdly small portion of broadcasting time, but a little, he knows, is better than nothing, and he looks forward to them with pleasant anticipation.

On the evening of March 18, however, our broadcasters took it upon themselves to offer him solace. At eight-fifteen, the WABC-Columbia network carried the concert of Leopold Stokowski and the Philadelphia Orchestra; at precisely the same moment the WJZ network was cleared for Serge Koussevitzky and the Boston Symphony; and at nine o'clock the program of the Cleveland All High School Orchestra under Rudolph Ringwall's direction was broadcast over the WEAF chain. By ten o'clock the last note of all three concerts had died away, and March 18 took its place in radio history as one of those glittering evenings to which our broadcasters may henceforth point with pride, as an illustration of the admirable material currently constituting our programs.

Frankly, we do not know how to discuss this procedure or whether, for that matter, such a discussion would be of any avail. One could, of course, appeal to our broadcasting companies in the name of simple common sense, but (just as one would hesitate to call out to a terrifying presence in a dark room) so one is reluctant to offer such an argument for fear that they may eventually see the point and thus confirm the nameless doubts that have assailed us.

As every listener knows, this is not the first time that such merry pranks have found their way to the air. Last summer, the Columbia and National Broadcasting networks offered simultaneous programs from the Lewisohn Stadium and the Hollywood Bowl, and there are countless instances in the schedules where similar duplications deprive the listener of desirable entertainment for which he has had to wait through long hours of worthless trash. The excuse which our broadcasters will immediately offer in their defense is clear: To eliminate this duplication would necessitate the shifting of schedules, and the programs of advertisers cannot be subjected to such change. The period which a sponsor purchases belongs to him, and sustaining features are affected accordingly.

This argument leaves us unimpressed, however, for it is valid only in a few in-

STATIC

An interested spectator at the special program of the music of Ethelbert Nevin which was presented by Bernhard Levitow, was the widow of the composer . . . Josef Lhevinne's interpretation of Rubinstein's D minor concerto during his radio program, was made especially interesting because of his friendship with the composer. Lhevinne was a *protégé* of Rubinstein and spent many summers at the country home of the master.

ON THE AIR

LEONARD LEWIS, baritone, is heard as Beau Balladeer over NBC's WEAF network each Wednesday evening.

. . . . "LET US SING A NEW SONG" . . . .
Words and Music by
GRACE LEADENHAM AUSTIN
A NEW SONG OF THE HOUR, ADAPTED TO THE PRESENT IDEALS OF "THE NEW DAY"
FOR MEDIUM VOICE PRICE 50 CENTS
Order from
G. SCHIRMER, INC. 3 EAST 43rd ST. NEW YORK OR GRACE L. AUSTIN 300 CENTRAL PARK WEST, NEW YORK
(Tel. SChuyler 4-3186)

EDDY BROWN

LEONARD JOY — CONDUCTOR — Address c/o Musical Courier 113 West 57th St., New York

JULES HERBUVEAUX — CONDUCTOR — Address 2522 Iroquois Road Wilmette, Ill.

JACK PARKER — TENOR — Address: Musical Courier 113 West 57th St., N. Y. Phone Oakwood 0057

HARRY PERRELLA — PIANIST — Address: Care of Musical Courier 113 W. 57th St., N. Y.

WILLIAM DALY — CONDUCTOR — Address NBC 711 Fifth Ave. New York

TOM BROWN — TENOR — Address: Sound Studios 50 W. 57th St., New York

AGNES ANDERSON
CONTRALTO
RADIO ARTIST
Address care of Musical Courier, 113 West 57th St., N. Y.

CARROLL HUXLEY
Arrangements

YOLANDA NORRIS
SOPRANO—RADIO ARTIST
Address: 131 East 57th St., New York City

RUTH BODELL
SOPRANO
STAGE — RADIO
Address care of Musical Courier, 113 W. 57th St., N. Y.

HARALD HANSEN
Tenor
1416 Steinway Hall, New York

PAUL RAVELL
AMERICAN BARITONE
71 East 77th Street New York, N. Y.

Ferde Grofé

stances. There is no reason why, of seven nights in a week, a single period of less than two hours should have been chosen to flood the country with symphonic music. A notably safe distance separates our eminent comedians from each other on the air, and there is no advertiser who will contract for a specific hour without first determining what is going on at the same time over neighboring stations.

If the spirit of friendly rivalry between networks is responsible for these broadcasts, or if it is, in the final analysis, the advertiser rather than the listener to whom the air belongs, then clearly nothing can be done about it. However, if this waste of significant music represents nothing more than a remission of judgment, it is certainly time that an effective protest was made.

* * *

Stokowski Presents Parsifal

Leopold Stokowski is directing the Philadelphia Orchestra and a group of operatic artists in a concert presentation of Parsifal, over the Columbia network The first act of the opera was offered on the afternoon of March 31 and the remaining acts will be heard this evening (April 1). Both broadcasts are coming direct from the Academy of Music in Philadelphia.

The soloists include Nelson Eddy, Robert Steel, Rose Bampton, Dudley Marwick, Alexis Tcherkassky and Leonard Treash. In addition, a group of twelve artists from the Curtis Institute of Music are to be heard as Flower Maidens, and ensemble numbers are being sung by the Brahms Chorus, the Philadelphia Grand Opera Chorus, the Reading Choral Society and the glee clubs of Princeton University, Mount St. Joseph's College and Bryn Mawr College.

* * *

Josef and Rosina Lhevinne in Joint Appearances

Announcement comes from the National Broadcasting studios that during the next two regular broadcasts of Josef Lhevinne (April 5 and 12) over the WEAF network, he will be joined by Mrs. Lhevinne. On April 5 they will play the first movement, with orchestra, of the Mozart concerto in E flat major for two pianos, and will complete their performance of this work the following week. At this recital Mr. Lhevinne is also to play the thirteen variations on a Paganini theme by Brahms. The orchestra (under Frank Black) will be heard in selections from Handel's Water Music suite.

The Mozart concerto will also be performed by Mr. and Mrs. Lhevinne during the broadcast of the National Orchestral Association concert from Carnegie Hall on April 4. Other program numbers include the first New York performance of Vladimir Dukelsky's symphony in F major and Rimsky-Korsakoff's overture to A Russian Easter. Leon Barzin will direct the orchestra.

* * *

New Programs Scheduled for WOR

Two new programs have been inaugurated on WOR for the Sunday schedules. Under the direction of Estelle Liebling, a series of broadcasts is being given representing a cruise of the SS. Melodic around the world. The ship's passengers are to include Collette Waring, contralto; Diana Dare, soprano; Nick Foran and Garfield Swift. A trio of women's voices and a quintet of contraltos will offer unusual arrangements of varied types of music. The orchestra is to be directed by George Shackley, and David Bath is collaborating with Miss Liebling in the production.

* * *

Chorus to Be Heard with Boston Symphony Orchestra

During the April 1 broadcast, the Boston Symphony Orchestra (under the direction of Serge Koussevitzky) will present two novelties, Charles Martin Loeffler's Evocation and William Walton's Belshazzar's Feast. The latter is written for orchestra, mixed chorus and baritone soloist who also serves as narrator. David Blair McClosky is to be heard in the solo passages. Evocation was written for the occasion of the opening of Severance Hall, the new home of the Cleveland Symphony Orchestra. The vocal parts for this performance will bring the Cecilia Society Chorus to the microphone. The program, to be heard over the NBC-WJZ network, opens with Haydn's symphony in E flat major.

RADIO IMPRESSIONS OF A WEEK

The first movement of Schubert's Unfinished Symphony, Percy Grainger's Tunes from County Derry and the prelude to Die Meistersinger, performed under Erno Rapee's direction, brought the Radio City orchestra to the microphone during the Sunday Promenade Concert. The music was played with spirit and warm, well balanced tones (WJZ). . . Ruth Bodell's Saturday morning recitals over WEAF have become one of the station's noteworthy offerings. Her programs consist, for the most part, of Southern songs and folk melodies, sung with imagination and a sense of proportion which makes them unusually appealing. . . George Earle directed his orchestra over WABC in a cleverly arranged group of sea songs, performed with vigor and highly pleasing instrumental effects. . . The Budapest String Quartet made their radio début over a WJZ network on Wednesday evening, shortly after the only American concert of the season given by the group at Carnegie Hall. The performance of these musicians was sincere and technically faultless, with a deep understanding of the music always evident. Among their numbers was the Haydn quartet in G minor. . . Jeannette Vreeland's appearance over WJZ on Tuesday enriched radio's musical fare this week to no small degree. The wide range of her voice, as full and sure in the low registers as it was crystal-clear and perfectly controlled in the higher tones, impressed itself vividly upon the listener. Her program included Dich Teure Halle from Tannhäuser, Max Reger's Wiegenlied, Les Filles de Cadiz by Delibes and Ronald's Southern Song. . . The ingenuity of Fray and Braggiotti is apparently inexhaustible, for in spite of their frequency, the programs of these two pianists maintain their freshness and interest. They gave novel rhythmic and harmonic treatment to Oley Speaks' Sylvia and concluded the broadcast with Debussy's Festival, their arrangement of which was almost orchestral in its effect (WABC). . . Emily Roosevelt was heard in a thoroughly enjoyable program of songs over WEAF. The quality of her voice is extremely pleasing on the air, for its tone is pure and relaxed. With Florence Wessell at the piano and a string trio also providing accompaniment, Miss Roosevelt sang the waltz song from Gounod's Romeo and Juliet, Cyril Scott's Lullaby, May Magic and A Brown Bird Singing. . . The Columbia program entitled tersely and impressively "Andre Kostelanetz Presents—" is unique in that no announcements of selection titles is given. The music continues in what is almost an unbroken thread, and while, theoretically the idea is good, the results are not always satisfactory. On this occasion the broadcast opened with quotations from Gershwin's Rhapsody in Blue and then without warning swung into the opening measures of a florid Verdi aria with Mary Eastman as soloist. The effect was startling and demonstrated the value of a break in the music when so sharp a change of mood is planned. Miss Eastman's voice is warm and flexible, but this music imposed a serious strain upon its power and she forced her high notes uncomfortably. Evan Evans, baritone, sang Moussorgsky's The Flea; the orchestra was heard again in snatches of Rimsky-Korsakoff's Scheherazade, rather poorly strung together because of the lack of time; and the period closed with a group of Gershwin songs. . . Leonard Lewis, widely known on the air as the Beau Balladeer, broadcasts from WOR on Thursday afternoons in an interesting series of programs. The announcements are incorporated in a pleasantly informal script that establishes a tone of intimacy between artist and listener. Mr. Lewis has a baritone voice of rich quality, and his interpretations are intelligent and skillful. . . A forty-five minute recital by the Eastman School Chorus and Symphony Orchestra brought Mozart's Requiem Mass to listeners. The performance, directed by Herman Genhart, was extremely impressive. The voices and instruments achieved perfect unity and extraordinary dynamic effects. The music was always clearly defined and projected with absolute precision of attack. An NBC network carried the broadcast direct from the Eastman Theatre in Rochester, N. Y. . . Rosario Bourdon, conducting the Cities' Service Orchestra, planned a program composed of the Blue Danube Waltz, the intermezzo from Cavalleria Rusticana and Rubinstein's Kammenoi-Ostrow. The ensemble played with its customary animation and assurance. Del Staigers was the trumpet soloist in his own Waltz Caprice (WEAF). . . . Aaron Copland was heard as soloist and composer during the WEVD program devoted to his works. He played his Variations and provided the accompaniment for Helen Marshall, who offered two of Mr. Copland's violin compositions. A. Lehman Engel, directing this Modern American Composers series, was the commentator.

NETWORK OF NEWS

The Curtis Symphony Orchestra of the Curtis Institute of Music broadcasts for the last time this season on April 4 over the Columbia network, when Fritz Reiner will conduct an all-Beethoven program. This includes the Egmont overture, excerpts from Prometheus ballet music, the fugue from the string quartet in C, op. 59, No. 3, arranged for string orchestra, and the first movement from the triple concerto for piano, violin and cello, op. 56. The soloists are Jeanne Behrend, piano, Eudice Shapiro, violin and Orlando Cole, cello.

* * *

Elvira Rosina Geiger and Samuel Shankman, pianist, played duets over WPCH, March 22, 23 and 24. Mme. Geiger broadcast alone over WMCA on March 24, and Mr. Shankman presented solos through that station on the same day and over WPCH on March 20, 21 and 25.

* * *

Reversing the usual procedure of musical instruments accompanying vocalists, the new NBC Music Magic program presents a chorus of sixteen voices which provide the accompaniment for an orchestra. The arrangements are prepared by Josef Koestner, who also conducts the orchestra. Nobel Cain is in charge of the chorus. The program holds Edna Kellogg, soprano, and Robert Royce, tenor, as soloists.

* * *

A concert by the Newark Civic Symphony Orchestra under the baton of Philip Gordon, was broadcast recently over WOR.

* * *

Organ solos by Fred Feibel were included in a recent broadcast of the CBS Columbia Revue. Other artists were Mary Eastman, Morton Downey and the Four Rhythm Boys. The orchestra also contributed several selections, among them George Gershwin's Rhapsody in Blue.

* * *

Veronica Wiggins has returned to the Choir Invisible programs and will continue as contralto soloist. Verna Osborne, soprano, and George O'Brien, tenor, are also heard in the WOR presentation.

* * *

Beverly Ray, operatic contralto, and Enzo Serafini, former tenor of the Chicago Civic Opera Company, were guest artists during a broadcast of In an Old Castle, Elmo Russ' WMCA program of organ and vocal music.

* * *

Carmela Ippolito, violinist, was guest artist during the NBC Concert Footlights broadcast under the direction of Adolf Schmid, on March 23.

* * *

The Pontiac program featuring Andre Kostelanetz' orchestra and chorus, with William O'Neal and Jeannie Lang as vocal soloists, has been renewed with the same cast. The programs are broadcast over the Columbia network from the stage of the Chamber Music Hall at Carnegie Hall in New York City.

* * *

Charles Sears, tenor, and Edward Davies, baritone, shared honors as vocal soloists on a recent NBC Swift Garden program. The Chicago Little Symphony Orchestra is featured regularly in the series.

* * *

A new variety program featuring some of WOR's best known artists has been inaugurated as a weekly presentation. The soloists are Al and Lee Reiser, Jack Arthur, baritone, Roxanne's orchestra and Basil Ruysdael as narrator.

* * *

The Southern Singers, a quartet featured by WLW, Cincinnati, are now being heard regularly over a chain of NBC stations. The quartet is composed of two basses, a baritone and a contralto, and their programs are devoted largely to their own arrangements of plantation melodies and spirituals.

* * *

Dr. Hugo Riesenfeld is conducting a new series of NBC Saturday evening programs devoted to Viennese music.

* * *

Selections from Lohengrin were among the offerings of Bernhard Levitow and his Symphonic Ensemble during one of their recent WINS broadcasts also holding Dvorák's American String Quartet and works by Saint-Saëns, Brahms and Chopin.

* * *

A new series of sponsored programs with Ranny Weeks, baritone, and an orchestra directed by Charles R. Hector, was inaugurated recently over the Yankee network. Mr. Hector, who is general musical director of the network, has organized a special orchestra composed largely of string instruments which made its début on the new series. The programs will be on the air three times weekly.

* * *

The weekly La Forge-Berúmen musicale was broadcast, March 16, over the Columbia network, by Marie Powers, contralto, Ernesto Berúmen pianist and Frank La Forge, composer-pianist.

RADIO PERSONALITIES

GUY HUNTER

Guy Hunter, whose songs at the piano have been heard by radio audiences, has been blind since birth. He attended the Perkins Institute for the Blind in South Boston, Mass., where, in addition to receiving a general education, he was taught to tune and repair pianos as well as to play them. He had never considered a career as a professional musician, but tried his luck at an amateur night at Miner's o'd Eighth Avenue Theatre in New York. There he was brought to the attention of Joseph M. Schenk, who engaged him for a tour of the Loew Theatres.

Since 1922 Guy Hunter has been broadcasting on stations throughout the country. Most recently, he presented a series of programs over WOR. He learns music unusually rapidly, and after hearing a piece of music two or three times he can play it perfectly. He can memorize both the words and music of a song in fifteen minutes.

EDA KROITZSCH
American Lieder Singer—Concert, Radio
Apply STUART ROSS
260 West End Ave., New York

EARLE SPICER
BARITONE — Radio Artist
Address: 138 West 58th St., New York City

MICHAEL RAGGINI
TENOR
Radio—Opera—Concert
Address: Musical Courier, 113 W. 57th St., N. Y.

J. ALDEN EDKINS
Bass-Baritone
NBC Artists Service, 711 Fifth Avenue, New York

BERTHA NICHOLAS
Mezzo-Soprano
RADIO ARTIST
Address: Care of Musical Courier, 113 W. 57th St., N. Y. C.

BELLE FORBES CUTTER
Soprano
Columbia Artist — Station WBBM

FLORENC WATKINS
Soprano — Radio Artist
Teacher of Artistic Singing
825 Orchestra Bldg., Chicago, Ill.

DONALD BELTZ
BARITONE
Radio—Opera—Concert
Address: NBC, 711 Fifth Avenue, New York City

ROSARIO BOURDON
CONDUCTOR

BUDDY DANIELS
VIOLINIST on KFI—KFJ
also known as ROBERTO IDA in the concert field
Mgt.: Clara Dellar, 13 E. 86th St., New York

PAULINE HAGGARD
RADIO ARTIST AT THE PIANO
Address care of Musical Courier
113 West 57th St., New York

REX SHERIDAN
BARITONE
Radio—Concert Artist
Address care of Musical Courier, 113W. 57th St., N. Y.

TITO CORAL
BARITONE
Stage—Radio—Concert
Address care of Musical Courier, 113W. 57th St., N. Y.

FRED FEIBEL
ORGANIST
Paramount Theatre, N. Y.
C B S Artist

RAYMOND LEE
TENOR—Radio Artist
Address care of Musical Courier
113 West 57th Street New York

TED BREWER
CONDUCTOR
CBS ARTIST
and his Yoeng's Orchestra, 49th and Broadway

ADOLF SCHMID
CONDUCTOR—ARRANGER
C/o G. Schirmer, Inc., 3 E. 43rd St., New York

MAX POLLIKOFF
CONCERT VIOLINIST—CONDUCTOR OF POLLIKOFF NOVELTY ENSEMBLE
Address: 316 West 77th Street, New York City

EUROPEAN

LOUIS BACHNER
VOICE
Teacher of Sigrid Onégin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

GABRIEL LAPIERRE
Voice and Repertory
15 bis. Blvd. Jules Sandeau, Paris (XVI)
Phone: Trocadero 15.94

MARYA FREUND Vocal Training and Interpretation for Concert, Opera, Oratorio and Lieder
Classical, Romantic and Modern Repertory. Pupils taught in English, French, German, Italian or Polish.
4, RUE MISSION MARCHAND, PARIS (XVI), FRANCE

FRANCESCO MERLI
TENOR—SAN FRANCISCO OPERA
Columbia Records

OLGA CARA
INTERNATIONAL TEACHER OF PIANO
French Translator of Modern Piano Playing by Gieseking
Studio: 128, rue La Boetie, Paris, France
Phone: Balzac 26.80

IVOR NEWTON
ACCOMPANIST AND COACH
CONCHITA SUPERVIA Tour U. S. A.
January-March, 1933
Studio: 93 CORNWALL GARDENS, LONDON, S. W. 7, England

WILLIAM **CLARK** AMERICAN TENOR
Now Singing in Italy OPERA—CONCERTS
Address:
Fascist Agency of the Spectacle, Ugo Foscola 2, Milan

MABEL LANDER
PIANOFORTE SCHOOL
LESCHETIZKY METHOD
67 Baker Street, London, W. 1.

JOSÉ **FIGUEROA**
Violinist, Teacher at the Ecole Normale
Private Lessons
Address 110 Boulevard Malesherbes, Paris (17), France

ANNA **SURANI**
Dramatic Soprano
Now singing Imperial Grand Opera, Australia

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

WINSLOW **CHENEY** CONCERT ORGANIST
6 rue de Chatillon
Paris XIV

EISENBERG
VIOLONCELLIST
Europe 1932-1933
Management: Kiesgen & Ysaye, 252 Fbg. St. Honoré, Paris

ELSA **KAREN** CORTOT METHOD
Pianist-Teacher
MYRA HESS: "I have been much impressed by Elsa Karen's remarkable gift for teaching."
29 Lansdowne Road, London, W. 11

R. von WARLICH
LIEDER
VOICE PRODUCTION
CONCERT AND OPERA REPERTOIRE
Artists' Summer Class: July, August, September
73, rue des Vignes, Paris (XVI) Telephone: Auteuil 50.81

Buy From Your Local Dealer

London Pays Homage to Composers

(*Continued from page 5*)

courage to play Tschaikowsky's second symphony. But if you like Tschaikowsky at all, why not play No. 2? It is not worse, essentially, than No. 6. There is a narrower range of orchestral color, that is all. The first moments are as Slavic and vehement, the *andantino* is as *salonmässig* as their successors, and the finale has a picturesque Cossack dance. Between these two concert hall exotics Sir Thomas vouchsafed us an authentic though rarely heard classic—Mozart's Sinfonia Concertante for violin, viola and orchestra, an entrancingly beautiful work masterfully played by Albert Sammons and Lionel Tertis, the crack English team of their kind.

The previous London Philharmonic concert consisted entirely of Delius, under Beecham, his high-priest. And on the previous day he conducted the Royal Choral Society in the same composer's Mass of Life. These homages to the aged British composer are becoming a more or less regularly recurring ritual here, and are always followed by effusive laudatory dissertations in the press.

Wood Plays Wozzeck

Alban Berg's Wozzeck, which every socialite flapper in New York and Philadelphia had in her conversational repertoire two seasons ago, has never been heard in the British Isles. High time, therefore, that the usual concert hall excerpts were served up, as they were by Sir Henry Wood the other night. Divorced from the stage they conveyed little to an audience unaware of the tragic implications of the music; but to the listener familiar with the whole drama they lost little of their impressiveness, even though May Blyth lacked the wild desperation of Büchner's Marie. It is very powerful music; and the only musico-dramatic idiom since Wagner which does not bear the mark of sterility. In the same program Adolf Busch played the E major concerto of Bach beautifully, and Sir Henry Wood gave a performance of Haydn's Horn Signal symphony which demonstrated the virtuoso qualites of the B. B. C. Orchestra in triumphant fashion.

It behooves me to mention, in passing, that the Robert Mayer Children's Concerts, now a firmly established and highly successful item of England's musical life, have just completed their tenth season. The final concert, in the absence of Dr. Malcolm Sargent, who is ill, was conducted by Dr. Adrian Boult, the first conductor of these concerts. The chief item, Mozart's Jupiter Symphony, was evidently as much appreciated by the hall-full of youngsters as it would be by any grown-up audience in London.

Pianists

Aside from Cortot, who lured some hundred of people into the Palladium with Chopin and Schumann on a radiant spring Sunday afternoon, we heard two or three pianists of the younger generation last week. Rudolf Serkin, Busch's partner, is certainly the outstanding figure among these; his talent is authentic, his musicianship prodigious. If he disappointed me here and there, it was never because of lack of ability to achieve his artistic goal, but because, adventurous truth-seeker that he is, his zeal sometimes leads him past the right turning. A pianist who places the Diabelli Variations on his program and overcomes their difficulties like child's play, must be judged by the highest standards. That is why we expect even more from him when he plays Schubert, Chopin and Bach. That the transcendental qualities of Beethoven's greatest works are still beyond his reach is hardly a criticism at his age.

Paul Snyder, American pianist, also aims for the highest things. His London recital was marred by the effects of illness; yet he showed in Beethoven's Waldstein sonata not only a remarkable technical command, but a re-creative will that surmounts the dictates of convention. He gave his best in the four Schubert impromptus (op. 90) and Chopin's B flat minor sonata.

At the other end of the virtuoso scale we had Mischa Levitzki, to whom everything he touches seems easy technically. His brilliance is captivating, but so are his musicianship and variety of interpretation.

Hailed as a rival to Horowitz, Anatole Kitain, a young Russian, made his first appearance in England with a program which was calculated to show his capabilities to master the music of various periods and styles. A Friedemann Bach-Stradal organ concerto in D minor was treated brilliantly and showed Kitain to be the possessor of a big technic and a fine sonorous tone. A Mozart sonata, not so successful, was amply atoned for by some fine playing in a group of Chopin études.

Carl Flesch and Frederic Lamond joined in a Beethoven program for the fifth of the B. B. C.'s chamber concerts in their own very comfortable hall. The C minor sonata and the Kreutzer brought out the sterling qualities of both players and aroused deep regret that Flesch, still at the height of his powers, is retiring from the concert platform at the season's end.

Two Very Different Novelties

In the field of chamber music two novelties poles removed from each other, were heard, namely, Adolf Busch's piano quintet (played by his own string quartet and Rudolf Serkin) and Stravinsky's Duo Concertant, played by Samuel Dushkin and the composer under the auspices of the B. B. C. The Busch work is academic in style, but unaffected and full of genuine temperament. There are moments of lyrical beauty and others of dynamic and rhythmic vitality. It makes no great demands upon the listener and no pretense of "modernity," but it is obviously the spontaneous expression of a serious musician.

The new Stravinsky is not calculated to win new friends for the composer or for Mr. Dushkin, his able collaborator in the performance of what was to all intents a violin solo with piano accompaniment. It is another of those excursions into the Elysian fields of classicism where the Bad Boy of yesterday every now and then feels constrained to muddy the limpid stream of melody that gurgles forth from his throat. Sometimes it sounds like a Bach musette, again like a sentimental pastoral ditty, but each time the would-be classicist remembers his past and breaks into hacking *ostinati* and raucous vociferations. There is more vitality in these outbreaks than there is originality in the tunes, and yet one is grateful for a touch of beauty. The work is tasty, but has it the vitamins which nourish art? (There are five movements Cantilene, Eglogue, I & II, Gigue, Dithyramb, lasting about fifteen minutes in all).

Another work of recent vintage heard recently is the Bloch quintet, which was well played by Harry Isaacs and the Griller Quartet.

Chaliapin Sings

The Albert Hall, which only opens its doors nowadays for peace demonstrations and the exhibitions of popular Heroes (pugilistic or musical), had one of its old-fashioned celebrity nights when Chaliapin, now sixty, bestrode the platform on which even giants almost disappear. The audience was handed a bill-of-fare of fifty songs, and after each song Feodor announced the next, by number. From Tschaikowsky's Night via the Doppelgänger he reached the Song of the Flea and the Volga Boat Song. Then he said "I will sing in English—excuse me," and chose a song from his Don Quixote film, by Jacques Ibert.

American Academy of Dramatic Arts Holds Graduation

The forty-eighth commencement exercises of the American Academy of Dramatic Arts took place March 14 at the Lyceum Theatre, New York, forty graduates receiving diplomas. The young men and women were seated visavis on the stage, Joseph Adelman, member of the faculty, presiding behind the center table, and others connected with the school seated back of him. Marc Connelly, playwright, gave an interesting, well-considered talk to the graduates, stressing the importance of artistic striving, in order that the theatre of the future would echo "newly recovered dignity." Daniel Frohman, president of the actors' fund, gave reminiscences beginning with the time of Mary Anderson. Professor Adelman presented the diplomas to the graduates, applause greeting each individual.

The fourteen young actors engaged in Balderston's play, Berkeley Square, produced at the Lyceum Theatre, New York, March 17, closed the season of the American Academy of Dramatic Arts. An interested audience followed the development of the play, giving special applause to young Tilden Davis, of Crewe, Va.: he has received approval for previous appearances. Lillian Norton of New York, did well in the role of Lady Anne, and Helen Pettigrew was impersonated by Virginia Warren of East Hampton, Conn. Others in the play were Hope Holley, Charles Lender, Frances Sage, Stanley Gorham, Allan Stuart, Alice Conried, Edith Pritchard, Clyde Turner, Gail Henshaw, James Backus and Martin Gabel.

In alphabetical order, the graduates were:

Paul Ames, Danielson, Conn.; James Backus, Bratenahl, O.; Nancy Barnwell, Plandome, N. Y.; Jean Blakeslee, New York; Ronald Brogan, Hyannis, Mass.; Julia Bruner, New York; John Bryard, Dedham, Mass.; Reneice Buck, New York; Alice Conried, New York; Tilden Davis, Crewe, Va.; Elizabeth Dewing, New York; Nancy Dillon, Bronxville, N. Y., Carol Fraenkel, New York; Martin Gabel, Philadelphia; Gloria Gill, Oklahoma City, Okla.; Stanley Gorham, Englewood, N. J.; Joan Harding, Shrewsbury, N. J.; Gail Henshaw, New York; Hope Holley, Middletown, Conn.; Garson Kanin, New York; Lois Kirk, Philadelphia; Charles Lender, Bloomfield, N. J.; Jane McLean, Pittsburgh; Maureen McManus, New York; Lillian Norton, New York; Edith Pritchard, Glen Ridge, N. J.; Frances Sage, New York; Ralph Shipman, Knightstown, Ind.; Elizabeth Stillwell, Spring Lake, N. J.; Allan Stuart, Cape Elizabeth, Me.; John Swan, St. Cloud, Minn.; Edith Tachna, Far Rockaway, Queens; Helen Thomas, New York; Robert Thomsen, Baltimore; Clyde Turner, New York; Lorna Volare, Westfield, N. J.; Virginia Warren, East Hampton, Conn.; Raymond Wolber, Maplewood, N. J.; Helen Wright, Casper, Wyo., and Ilva Zorn, New York.

F. W. R.

Giannini's European Activities

Despite the confusion that has arisen in German musical circles as the result of Nazi activities, Dusolina Giannini's scheduled tour has suffered no interference. In fact, several engagements have been added, including an appearance under Richard Strauss, who took Bruno Walter's place conducting the Berlin Philharmonic Orchestra when the latter was prevented from appearing. Since arriving in Europe late in January, Giannini has been heard twice in Paris, and she has also sung in Hannover, Cologne, Stuttgart, Darmstadt, Nuremberg, Vienna, Prague, Berlin, Leipsic, Hamburg, Halle, Augsburg, Munich, Dusseldorf, Amsterdam, Bonn, Breslau and Copenhagen. During April her tour carries her to Oslo, Stockholm, Copenhagen, Berlin and Stettin. She is scheduled to sing at the Berlin Staatsoper in May, as well as for three appearances in London and one in Folkestone.

Austral for Covent Garden and Recital Engagements

Florence Austral, who will give her final recital of the season at Town Hall, New York, April 7, sails for England shortly afterward to participate in the spring season at Covent Garden, where she will appear in Die Walküre and Siegfried. Miss Austral is also to make three guest appearances with Bruno Walter and the London Philharmonic Orchestra at Queen's Hall, April 23, 24 and 25, singing excerpts from Götterdämmerung. She then is scheduled for a series of recitals in Holland and England, in which she will be assisted by John Amadio, flutist. In her forthcoming Town Hall program, Miss Austral's choice of numbers has been guided by the large number of requests sent in to her.

Summer Course at Wigman School of the Dance

Hanya Holm, chief teacher at the New York Wigman School of the Dance, and Louise Kloepper, associate teacher, will conduct a summer course at the school from July 5 to August 4. Class work in dance, dance pedagogy and percussion is offered. The training is designed to give authoritative foundation in the principles of the art of Mary Wigman, with technical instruction supplemented by solo and group improvisation, pedogogy, and the use of percussion instruments as accompaniment for modern dance figures. Individual development is given impetus, along with a thorough grounding in the theory of the Wigman method.

Eidé Noréna Sails

Eidé Noréna, Norwegian soprano, who made her New York début at the Metropolitan Opera House this season, sailed for Europe March 22 on the SS. Europa. Mme. Noréna sang recently at the Norwegian Legation, Washington, D. C., as the guest of the Norwegian Minister. She appeared on March 19 in the Norwegian Seamen's Church, Brooklyn, N. Y.

HOWARD-JONES:SAMMONS SCHOOL OF MUSIC
Training on original lines by these two famous concert virtuosi. Apply Secretary, Wigmore Hall, London, W. 1.

MARGHERITA *American Dramatic Soprano* **RINGO** PRIMA DONNA San Carlo (Naples) and other Leading Italian Opera Houses
Agency Ferone, Milan

TENOR FRANCO **FORESTA-HAYEK** NOW IN EUROPE
Address
La Scala, Milan

FRANCA SOMIGLI *American Soprano* heard in best Italian Seasons

DELLA BENNI NOW SINGING IN ITALY
Address
Hotel Diana, Milan

VIOLA MITCHELL
VIOLINIST
IN EUROPE 1933-1934

PAUL KAUL & SON
VIOLIN MAKERS
Old Instruments Restored
Kaul violins played and endorsed by famed internationally known virtuosos—Lucien Capet, Georges Enesco, and others
50 rue de Rome, Paris, France

Press Comments

(Continued from page 24)

MAURICE SCIAPIO

Maurice Sciapio, basso of the Opéra-Comique, Paris, returning to America for concert and radio appearances, has been the subject of favorable comment in the Parisian press. The Chicago Sunday Tribune of Paris recently carried: "Mr. Sciapio as le Bonze in Butterfly revealed a warm, vibrant

(Photo by David, Paris.)

MAURICE SCIAPIO

bass that one should like to hear in an ampler role." The New York Herald said of Mr. Sciapio's singing in Tosca: "The performance was further marked by the presence of the basso Maurice Sciapio in the role of Angelotti, which showed this newcomer as a worthy addition to the ranks of the Opéra-Comique." The Chicago Daily Tribune's critic wrote of the singer in the same role: "Mr. Sciapio, whose bass voice was particularly well suited to his part, made much of his role and displayed a talent that theatregoers will want to hear in larger things."

Mr. Sciapio sang in the open-air performance of Aida at Soldiers Field, Chicago, last summer, and Herman Devries wrote of him in the Chicago American: "Maurice Sciapio of the Paris Opéra-Comique, a Chicagoan, took the role of the king at the eleventh hour and was more than correct." In recent years Mr. Sciapio has sung at the Teatro Adriano, Rome; Teatro Morlacchi, Perugia; Teatro Comunale, Desio; Teatro Duse, Bologna; and the Teatro di Politeama, Palermo, Sicilia. He broadcast for the Veterans of Foreign Wars of the Benjamin Franklin Post, Paris, on the Radio Colonial of France, last November and January.

DUSOLINA GIANNINI

Newspaper accounts of the current European appearances of Dusolina Giannini include one from the Vienna Nachrichten: "During Dusolina Giannini's last concert here two years ago, one heard exclamations of 'a feminine Caruso!' This was the superlative compliment of judges in the audience who felt that nothing more remained to be said. The impression she made on that occasion was even surpassed by the heights she reached last evening. The most outstanding song in the Brahms group was 'Von Ewiger Liebe!' with its heavenly melody, 'Our love must be eternal.' How few German singers of world fame, either living or dead, could discover so completely the underlying magic of this entrancing song! And how beautifully Giannini sang it. It was breathtaking! Yes, the musician who understands Brahms holds his breath while Giannini sings this song of eternal love, lest he disturb the feeling of enthrallment which her singing awakens. Of course, the Italian songs were also marvelously performed, but it was in the Brahms group that she touched the heights. Colossal ovations followed."

The Hannover Anzeiger, reporting on her local appearance, said: "The chief attraction at this concert was the appearance of the dramatic Dusolina Giannini, whom we have had the privilege of hearing on previous occasions. Her voice, as before, is powerful, faultlessly trained and all encompassing. She won a storm of applause through her fine interpretation of the Norma and Oberon arias. The difficult 'Oberon' aria was given an exceptionally fine treatment and at the end she reached an effortless climax which swept the audience off its feet."

JOSEPH SZIGETI

Joseph Szigeti's recital at Carnegie Hall, New York, February 1, brought him extensive critical praise, brief excerpts of which are given. Olin Downes, in the New York Times: "Season by season the violin playing of Joseph Szigeti appears to grow in significance and communicative power. His recital last night was one of the most interesting performances that the writer has heard." Jerome D. Bohm, in the Herald Tribune: "Violin playing of a high order. The Hungarian violinist is one of those rare musicians who employs his gifts solely to serve the composer." Leonard Liebling's review in the American carried the headline: "Lofty Violin Art of Joseph Szigeti Wins Connoisseurs." Julian Seaman wrote for the Daily Mirror: "There is something comfortingly magnificent in the way Szigeti plays the violin." Walter D. Shackleton, in the Morning Telegraph, used as a heading, "Szigeti Is Inspiring." The Brooklyn Times Union said: "One of those rare musicians who is all artist." Edward Cushing in the Brooklyn Daily Eagle, ". . . some of the finest violin playing that has been heard this season. Here is a violinist who is also a musician and an artist, honest and penetrating in his approach to music, intellectually alert, emotionally sensitive, from whom the printed page of music can have few secrets."

SHURA CHERKASSKY

Shura Cherkassky, pianist, recently was presented in recital by the Mana-Zucca Music Club, Miami, Fla. The Miami Daily News said: "Gifted with a touch that sparkles with brilliancy, Cherkassky also possesses a poetic nature which gives his playing artistic interest." The Miami Herald recorded that the audience filled the hall, and "demonstrated its enthusiasm in prolonged applause from the first appearance of the artist to his closing number, demanding many encores." This review describes Mr. Cherkassky's playing of Bach as characterized by "impressive breadth of tone, with great creative genius permeating throughout. The Scarlatti-Tausig Pastoralle-e-Capricci in its legato tonality and histrionic origin gave the listener a picture of light and shade most entrancing. Invitation to the Dance (Weber), won the enthusiastic audience with its singing style and superb technic. The sonata in B flat minor of Chopin, a striking performance of excellent musicianship, fine interpretation, beautiful tone, blended legato with effective dramatic climax." In three pieces by Mana-Zucca, the artist was described as "playing with accentuated rhythm, expression and feeling combined with extreme clarity of tone and exquisite interpretation. Mr. Cherkassky," the article sums up, "is one of the finest artists Miami has been privileged to hear."

MARIA SAFONOFF

Maria Safonoff recently appeared before the Chaminade Club of Yonkers, N. Y. Goodsir Gardiner, in the Yonkers Herald Statesman, said in part: "Maria Safonoff, distinguished daughter of a distinguished father, entertained members and guests of the Chaminade Club with a pianoforte recital amazing in its scope and breathtaking in its brilliance. The performance, superb in artistic achievement, ranks easily as the finest individual offering so far this Chaminade season; it was an intelligent display of consummate mastery of the instrument. . . . The artist has attained the zenith in tonal expression and in virtuosity, and it was noticeable that she did not sacrifice musical tone, even in the biggest fortissimi. . . . At no time was there a suspicion of clangor in Miss Safonoff's playing, even in moments of terrific emotional momentum. The performance was *par excellence*."

MARIA KURENKO

Maria Kurenko's recent recital in the Salle Gave, Paris, was recorded by Louis Schneider in the Paris-New York Herald: "This singer possesses rare virtuosity and a light soprano voice with remarkable sound, particularly sonorous in the lower notes, which is exceptional with singers of vocalises. When it is added that Mme. Kurenko has a very clear diction and is a marvelous musician, it is easy to understand the interest presented."

Notices of Mme. Kurenko's current appearances on her eighth American tour include one in the Gazette and Daily, York, Pa., which is headed: "800 Hear Great Russian Soprano—Maria Kurenko Scores Triumph." The Morning Herald of Hagerstown, Md., carried: "To hear her is to listen to the tones of the human voice in their purity and freshness." The Leader Republican, Gloversville, N. Y.: "Her voice is an unusually versatile one, combining the qualities of a lyric, coloratura and dramatic artist. To a sound musicianship and remarkable equipment Mme. Kurenko adds an exceptionally charming personality." The Globe, Toronto: "I was especially delighted to hear again the extraordinary perfection of her decorative scales with their absolute purity of intonation, delicious rondure and daintiness of each separate tone, opulent color and honeyed sweetness." The Daily Tribune, Ames, Iowa: "Her phrasing is precise and sharply defined and her control of tone is exquisitely sensitive." The Rassviet, Chicago: "Only Russia can give us such artists as Chaliapin, Pavlowa, Kurenko."

ROCK FERRIS

The New York World-Telegram chronicled a recent appearance of Rock Ferris: "The rising young American pianist Rock Ferris, gave a recital at the Wanamaker Auditorium, offering Bach's Chromatic Fantasy and Fugue, Schumann's Carnaval, a Spanish group and pieces by Chopin and Liszt. Although the playing of some sections of the Schumann work had a good deal to commend it with regard to technical adroitness and imaginative coloring, Mr. Ferris best exhibited his abilities in the Bach work and in some of the shorter Spanish pieces. The performance of the Chromatic Fantasy revealed a careful study of its interdependent parts and an ability to convey the broad nobility of its movement." The review also speaks of "the welcome directness and rhythmic abruptness that the pianist brought to his Spanish selections."

HART HOUSE STRING QUARTET

The Hart House String Quartet interrupted their transcontinental tour of Canada to appear in Toronto at the annual concert of the Mendelssohn Choir, which took place in Massey Hall on February 25. Dr. Mason in the Toronto Globe commented: "That Toronto's two internationally known musical organizations, the Mendelssohn Choir and the Hart House String Quartet, can present a program which will thoroughly please its most critical audience and reach previous high standards was proved abundantly by Saturday night's concert, when Massey Hall was filled and enthusiasm ran high. With the assistance of Norah Drewett de Kresz, the Quartet played Schubert's quintet in A Major, 'The Trout.' It was a brilliant performance, and Mme. de Kresz thrilled our hearers with the delicacy and precision of her touch."

HUGH PORTER

Hugh Porter, organist at Second Presbyterian Church, New York, recently opened the new Whiton Memorial organ of the Congregational Church of Plainfield, N. J., playing works by classic and modern composers. The Plainfield Courier in its review of the recital alluded to it as "delightful," and said: "He plays with the individuality that shows the finished artist. Complete absence of mannerisms, exquisite clarity, delicate shading, command of nuance, created a bond that made his audience listen with fascinated absorption." Mention is also made of his "animated, flashing technic and sound musicianship," and the article closes: "The program was one of unalloyed pleasure."

VANDY CAPE

The Brooklyn Daily Eagle, reviewing the current Sunday Nights at Nine programs at the Barbizon-Plaza, New York, speaks of "Vandy Cape in a radio broadcast scene that almost equals Beatrice Lillie in wit, song and sketches."

Miss Cape is an artist-pupil from the New York studio of Edith Gaudenzi.

MAREK WINDHEIM Tenor
METROPOLITAN, RAVINIA, SAN FRANCISCO, LOS ANGELES OPERA

LOUISE BERNHARDT
CONTRALTO
Mgt. N B C ARTISTS SERVICE
711 Fifth Avenue New York

GRACE LEADENHAM AUSTIN
Composer of Songs
Sold by G. Schirmer, 3 E. 43rd St., New York
Personal Address: 300 Central Park West, New York

ANTONIO LORA
CONCERT PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDMARK
HARMONY AND COMPOSITION
Studio: 246 W. 73rd St., N. Y. C. Tel. TRafalgar 7-2970

HARRIET FOSTER VOICE BUILDER and COACH
CONTRALTO
Studio: 251 W. 71st St. New York
Phone: TRafalgar 7-6756

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

LEONORA CORONA
SOPRANO, METROPOLITAN OPERA CO.

MANAGEMENT: NBC ARTISTS SERVICE, 711-5TH AVE, NEW YORK

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6910

MME. FLORENCE LEE HOLTZMAN
VOICE—GRAND OPERA COACHING
July—August Private Theater Merrill, N. Y.
Oct.—March Private Theater 168 E. 63rd St., N. Y. C.
Spring Carcano Theater Milan, Italy

WILLIAM THORNER
TEACHER OF SINGING
Carnegie Hall, New York Tel. COl. 5-0706

TOKATYAN
TENOR—METROPOLITAN OPERA COMPANY
Management NBC Artists Service, 711 Fifth Ave., N. Y.
Victor Records George Engles, Man. Dir. Knabe Piano

EDYTHE J. MAGEE
VOICE CULTURE
Teacher of LEONORA CORONA and HIZI KOYKE
Metropolitan Opera House Studios PEnnsylvania 6-2634

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutley 2-2499
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

ARTURO VIT
VOICE PLACEMENT OPERA COACH
Telephone Circle 7-5420
Studio 205 West 57th St. New York

JOHN HAZEDEL LEVIS
Lecturer and Recitalist on
CHINESE MUSIC
8 Nanyang Road :: :: :: Shanghai, China

VILONAT STUDIOS
VOICE
SIDNEY DIETCH
160 W. 73rd St., N. Y. C. TRa. 7-6700

FRANTZ PROSCHOWSKI
Vocal Teacher
205 W. 57th St., New York COlumbus 5-2136

ANTONI SALA
CELLIST
Mgt.: HAENSEL & JONES, 113 West 57th St., New York

JOSEPH F. WAGNER
CONDUCTOR-COMPOSER
Address care Musical Courier, 113 W. 57th St., N. Y.

ALBERTO JONÀS
19 W. 85th St. New York
Tel. ENdicott 2-2084
Celebrated Spanish Piano Virtuoso and Teacher

OSCAR COLCAIRE
Leading Tenor
of former Chicago Civic Opera Ass'n
Available:
CONCERTS, RECITALS, FESTIVALS
Exclusive Management ANNIE FRIEDBERG
250 West 57th St. New York

BARBARA BLATHERWICK
Coloratura Soprano
—RECITAL—
44 Gramercy Park North, New York, N. Y.

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

BUY IN YOUR HOME TOWN
When You Want Anything in Music
REMEMBER YOUR HOME DEALER

TAPPOLET
BASS - BARITONE
Metropolitan Opera Co., N. Y.
Staatsoper, Berlin
Available Concerts, Oratorio

Milhaud Jazz Ballet Brought from Obscurity by Microphones

La Création du Monde Eloquent Testimony to French Composer's Assimilation of Negro Idiom—Work Published Prior to Any American Symphonic Jazz Effort—A Note on Bad Guesses

By RICHARD GILBERT

The music of Darius Milhaud, spurned by concert-givers in America, has been the subject, in Paris, for many a recording session. Most of this music, practically unknown here through the older methods of tonal apportionment, has not been retailed with much success by the local disc importers. Recorded works emanating from French laboratories, aside from the recently made La Création du Monde, are a youthful string quartet, meted out with unusual skill by the Krettly Quartet; a violin and piano arrangement of the scintillant ballet, Le Boeuf sur le Toit (with cadenza by Honegger); a number of delicately tinted songs—Poèmes Juifs, Soirées de Petrograd and Trois Poèmes de Jean Cocteau—all sung by that unparalleled protagonist of modern French *chansons*, Jane Bathori, and accompanied by the composer; the complete Opéra-Minute works—L'Abandon d'Ariane, La Délivrance de Thésée and L'Enlèvement d'Europe—done by the Paris Pro Musica group under the direction of Milhaud; and the amazing Les Choephores and Les Eumenides from Claudel's adaptation of the antique L'Orestie d'Eschyle, performed by soloists, La Chorale Coecilia and Orchestre des Nouveaux Concerts d'Anvers, under the direction of Louis de Vocht. Four of the orchestrated Saudades do Brazil have been recorded for H. M. V. by Charles Strony's Le Trigentuor Lyonnais; Szigeti has recorded several of the violin arrangements of these atmospheric piano pieces. All of the above are representative of various phases of an extraordinarily copious output. Milhaud was forty last September. The most important of his works have yet to be performed on this side of the Atlantic.

An "Undiscovered" Work

Aaron Copland, among native composers one of the most successful in transmuting jazz, has always been enthusiastic over Milhaud's music, particularly the jazz ballet, La Création du Monde. We join him heartily in this; but, upon examination of the reportorial files it is difficult to agree with this winner of the Victor Prize (his Dance Symphony has not yet been recorded) that there has been no lack of opportunity to hear his work. Milhaud is yet to be discovered by American listeners at large and by many of the native critics.

A study of Milhaud's work, particularly those pieces so authentically enregistered for the phonograph, cannot fail to impress everyone with his musical personality, by turns subjective, naive, aggressive, robust, truculent, humorous and forcefully dramatic. His musicianship is the product of a thorough training in the mechanics of the art and an intelligent eclecticism impelled by a natural proclivity for investigating all sources of musical creation. This latter characteristic is due wholly to an inquisitive nature which is perpetually awake—whether it is exposed to the chameleon art world of Paris, nights under the Equator or the dance halls of New York. But, as has been already pointed out by other appreciators, whatever Milhaud touches becomes pure Milhaud, and La Création du Monde is an admirable case in point.

Milhaud has submitted to a series of disparate influences. Like all young French composers of his day, he could not resist the colors of Debussy's harmonic palette, yet his experiments in this direction curiously evolved a polytonal procedure all his own. His diplomatic mission to Brazil in 1917 opened new stimuli absorbed from the bizarre and exotic native music heard in the dance centres of Rio de Janeiro. Later Stravinsky, then jazz and Satie aroused his interest.

New World Influences

The ballet La Création du Monde, Milhaud's third work in this form, was first performed by the Swedish Ballet in the fall of 1923 at the Théâtre des Champs Elysées in Paris. The work was written during May and June of that year, at least six months before Gershwin ever dreamed of composing the Rhapsody in Blue—a fact that speaks eloquently indeed, as we shall presently see. Early in that same year Milhaud had made an American tour. It was not his first visit to this country. Diplomatic missions, in the company of Paul Claudel, who collaborated with him in many vocal works, brought him to New York and Washington in 1916. There Milhaud discovered jazz and liked it. Memories of Brazilian tangos and New York speakeasy bars appeared in a ballet, Le Boeuf sur le Toit, presented in 1919. A piano shimmy appeared in 1920; three rag caprices, including an attempt at blues, were published in 1922. Palpably, this young Gallic musician was impressed by the seductive sensuousness and the eccentric combinations of unusual timbres and complex, impulsive rhythms of our product of post-war hysteria. It cannot be said that these early attempts by a composer who simultaneously was working out new theories of symphonic and choral construction, new harmonic devices and theories, were entirely successful. But they pointed in a direction as yet explored by few if any American composers. As Aaron Copland states, this device has "not been appreciated by modern European composers, although in other ways our American popular music has to some extent influenced them. In the days of ragtime, Debussy and Stravinsky, in the days of jazz, Ravel, Milhaud, Honegger, Hindemith, Jean Wiener exploited it as an exotic novelty. But with most of them it remained a novelty, a monotonous bass, a whining melody, a glissando on a trombone . . . Meanwhile, however, at least one authentic small masterpiece has been inspired in Europe by America, Darius Milhaud's La Création du Monde, little known, strangely, in this country."

Columbia, in publishing this month the two discs containing Milhaud's own interpretation of this work, for the first time in America makes available in original form music which should have reached our shores long ago. Perhaps, then, several of our foremost critics would have been more diffident in selecting Milhaud's name in the manner quoted below.

Surprising Critical Neglect

It is evident that few, if indeed any, of the critics functioning during the early days of symphonic jazz (post Rhapsody in Blue period) knew of the Milhaud score. H. T. Parker welcomed the arrival of symphonic jazz, Mr. Gershwin in particular, to the Hub city with this pragmatic statement in which there is a tendency to taunt certain reputable names: "With accent and color he (Gershwin) is making conscious strokes of the theatre (sic) as he builds the Stairway to Paradise. From him the Europeans—Casella, Milhaud and others (any half-dozen chosen at random, one suspects)—might draw hints and profits." H. T. P. was not alone in his ignorance—the erudite Henry T. Finck thought jazz "far superior to Schönberg, Milhaud and the rest of the 'futurist' fellows." Harry O. Osgood found no room in So This Is Jazz for a mention of Milhaud's work which adumbrated markedly certain passages in subsequent Gershwin scores. The reason he found it difficult to compile a substantial list of jazz pieces suitable for the concert repertoire (1926) was obviously because he did not look far beyond the Whiteman library. For him "the corner-stone of serious jazz musical literature, the Rhapsody in Blue, . . . sprang into fame with the rapidity of Stravinsky's Le Sacre du Printemps and the Honegger Pacific 231—moreover it turned out better than either. Messrs. Stravinsky and Honegger had nothing to say and said it clumsily, but Gershwin (with the assistance, orchestration and selective taste, of Ferde Grofé, be it remembered) spoke with intelligence and conviction."

But why unearth more of these poor guesses? Goldberg did not mention La Création du Monde in his recent biography of Gershwin. Surely he was not ignorant of its existence. But the fact of the matter is, Milhaud speaks with musical intelligence, and if his articulation of devices peculiar to jazz murmurs with a French accent, the least that may be said is that he kept the purity of his Negro material untainted by an artificial style which leaned heavily on European classics.

In spite of its composition a decade ago, La Création du Monde does not reek with the Tin Pan Alley fakings of that date. Most amazing is the resemblance portions of the piece bear to George Gershwin's Rhapsody in Blue (1924) and concerto in F (1925). They are so unmistakable that anyone even slightly familiar with either later opus will recognize them immediately. This may be determined, without recourse to musical notation, by a visit to the nearest record dealer's audition booth. The neighborhood of Lenox Avenue and 135th Street may have been more deeply investigated by the composer of The Man I Love, but certainly Milhaud was no less sensitive to the musical beauties improvised within the Harlem fringe. Placed side by side, the Milhaud ballet and Gershwin's Rhapsody present some interesting æsthetical comparisons. These are really the first symphonic jazz pieces. By all known touchstones governing craftsmanship and taste the Frenchman's work comes off the victor. It is indeed a little masterpiece of its genre.

The ballet, put to a scenario by Blaise Cendrars, collector of African folk-lore, treats of the creation of the world according to African legends. The available two-piano score is prefaced by the choreographical directions. Written for a small ensemble of nineteen soloists, La Création du Monde transmutes many devices to completely personal use. It contains a fugue on a jazz theme, a section pervaded with the nostalgia of plaintive blues, and a sustained melody over a barber shop accompaniment. The instrumentation, and much of the harmony, too, is vividly stamped with Milhaud's personality; he has not tried to include the peculiar instrumental effects characteristic of the jazz band's improvisatory orchestration. Throughout one is conscious of a genuine melodic invention and, above all, a sensitive conception of form, satisfying and substantial. La Création du Monde is the work of a craftsman who not only displays intelligent understanding of the mechanics of his art, but succeeds in engendering atmosphere of irresistible appeal.

Poetic, fleeting, witty, buoyant atmosphere was exactly what the Grofé-Gershwin opus failed to suggest. Self-conscious in a hastily borrowed apparel of blatant, artificial orchestration and dubious form, the Rhapsody in Blue startled and attracted momentarily like so many tinseled costumes and sunburst draperies of an Earl Carroll extravaganza setting. It has not stood the test of renewed hearings; the original novelty almost spontaneously wearing out when the work is inspected for some sign of life, some irrefutable conveyance of an artistic experience. Milhaud respects his original material—airs played by anonymous, untutored improvisors, the true creators of jazz—with the appreciative fondness all genuine artists have for the source of their inspiration. These Columbia discs should create a stir among musical circles and add considerably to Milhaud's reputation in America.

The work is expertly performed and all matters of interpretation are authentic.

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Alice Howe, Plaza Hotel, Plaza San Martin.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

BELGIUM
Brussels: A. Getteman, 12, rue d'Arenberg.

CANADA
Calgary: Frederick Fraser, 1215 Thirteenth Ave.
Halifax: Frances Foster, 103 Dresden Row.
Montreal: E. C. N. Lanctot, P. O. Box 1300, Beloeil, Que.
Toronto: Arleigh Jean Corbett, 608 St. Edmunds Apts. Edmund Ave.

CHINA
Shanghai: Vanya Oakesnov, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

GERMANY
Berlin: Herbert F. Peyser, Kurfürsten-Strasse, 55, Berlin, W.
Cologne: Dr. Else Thalheimer, Monschauer-Platz 9, Cologne-Braunsfeld.
Dresden: Elinor Janson, Robert-Kochstrasse 9, Dresden XX, 'phone: 48774.
Frankfort-on-Main: Hermann Lismann, Untermain Kai 82.
Hamburg: Edith Weiss-Mann, Isestrasse 81. 'Phone 53, 34, 57.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Dr. Aladar Toth, Papnovelse 10.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Constance Norman, Villa Ione, Viale Morin, Forte deo Marmi.
Rome and Milan: Raymond Hall, 1 Via Alciato, Milan.
Turin: Guido M. Gatti, via Lucio Bazzini 9.

POLAND
Lemberg (Lwôw): Alfred Plohn, Legionow 5.
Warsaw: S. Mateusz Glinski, Kapuecynska 13.

SPAIN
Barcelona: Tomas Orts Climent, Calle de Balmes 88.
Madrid: Dr. Edgar Istel, Ayala, 144, Madrid IX.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: William Henry Chamberlin, 15 Borisoglebsky Periulok.

Domestic

ALABAMA
Birmingham: Alice Graham, 2144 Highland Ave.

CALIFORNIA
Los Angeles: Bruno David Ussher, 6122 Scenic Avenue, Hollywood.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 1525 Sherman St.

CONNECTICUT
New Haven: Elizabeth Gilbert, 100 Howe St.

DISTRICT OF COLUMBIA
Washington: Mrs. Gretchen Smith, Quarters A, U. S. Navy Yard.

FLORIDA
Miami: Annie Ford Wight, Miami Conservatory.

GEORGIA
Atlanta: Joseph F. Farren, 2215 Fairhaven Circle.

INDIANA
Indianapolis: Herschell C. Gregory, 715 North Meridian Street, Lebanon, Ind.
Terre Haute: M. P. Debney, 429 North Fifth Street.

KENTUCKY
Louisville: Wm. Bruce Bell, 947 S. Fourth Ave.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Emanuel Daniel, 503 St. Paul Place.

MASSACHUSETTS
Boston: Moses Smith, 1167 Boylston Street.

MICHIGAN
Ann Arbor: Howell Taylor, 324 South State St.
Detroit: Ruth Brotman, 2755 Calvert St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Frank L. Gardiner, 837 Revere Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Robert Sabin, 293 Oxford St.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 338 Main St.

NORTH CAROLINA
Chapel Hill: Harold S. Dyer, University of North Carolina.

OHIO
Akron: Katherine S. Lobach, 145 Melbourne Ave.
Cincinnati: Marie Dickore, 3-3345 Burnet Ave.
Cleveland: Rosa H. Widder, 2741 Hampshire Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.
Toledo: Florence Jackson, Toledo Times

OKLAHOMA
Norman: Minneletha Popejoy, University of Oklahoma

OREGON
Portland: John R. Oatman, 713 Couch Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Mrs. Hallett Johnson, 514 N. Mesa Ave.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Fred L. W. Bennett, 319 Quince Street.

VIRGINIA
Richmond: John George Harris, 504 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 710 E. Roy St.

WISCONSIN
Milwaukee: Justin McCarthy, 813 East Wells Street.

*See first editorial page for list of other representatives.

Club Items

Verdi Club Opera and Ball

The annual ball and performance of opera of the Verdi Club, was given in the Hotel Plaza ballroom, New York, March 15, and brought a large attendance. Florence Foster Jenkins, founder-president, and Mrs. Ivor Thord-Gray, chairman, officiating as host-

FLORENCE FOSTER JENKINS

esses, proffered a condensed version of Il Trovatore featuring Josephine Paterno (Leonora); Amanda d'Amico (Azucena); Edward Ransome (Manrico); Priscilla Parker (Inez); S. Simpson and Herman Williams (Gabriel Simeone, conducting). This was a thoroughly competent cast, Mr. Ransome's ringing high B flats, Miss Paterno's superior singing, and the expressive voice of Mme. d'Amico combining in an excellent performance. The artistic director, Grace Dore, received compliments. A scene from Cavalleria Rusticana brought Elda Vettori (Santuzza); Giuseppe Barsotti (Turiddu) and P. Leuzi (Lola), the trio entering into the tragedy with spirit. Handsome costumes augmented the effect of both operatic performances. The Legend of the Amethyst, by Essex Dane, a pantomime, was produced by pupils of Miss Mason's School (Mae C. D. Perry, dramatic director). Leonore Dickinson scintillated as The Amethyst, and Glenna Moreland, as Venus, comely young women representing six precious stones, and thirty more appearing in minor parts. Much of the incidental music was adapted from Bizet, the orchestra being conducted by Mr. DiSalle. This was a charming interpretation of a highly poetic subject, and received much applause.

A Hallowe'en Dream of King Henry VIII, by St. Clair Bayfield, showed the distinguished English actor to be imaginative and poetic to a high degree. This first performance, which was witnessed and applauded by Daniel Frohman, was marked by brilliant costumes, sensitive actors, and classic English. Walter Kingsford played Henry, and Mr. Bayfield himself was seen as Sir Thomas Kingston. The women who appeared as Henry's wives-to-be were Beatrice Maude, Mrs. Louis D. Knowlton, Gladys Sifferlen, Katheryne Bates Stephens and Isabel Morgan Rainey, nine more actors completing the list. Gladys Longene played the obbligato piano music. The play was ably directed by Mr. Bayfield, and prolonged applause testified to the enjoyment of the audience.

The final tableaux, featuring Mrs. Jenkins, are always the climax of the annual ball. She chose this year to be Mme. Dubarry, appearing in the Quarrel Scene with Ronald Sheldon; in the Boudoir of Mme. Dubarry with Brewster Broad, and in the scene of the supper with Louis XV with William Taylor. In each of these Mrs. Jenkins was magnificently garbed, especially in the golden wig and gown of the supper scene.

At the close of the evening she made a graceful speech, thanking the various persons who brought success to the affair, also introducing Mrs. Thord-Gray, chairman. The exhibition dance following the program, brought much applause to Anne Freshman and Stephens Appleby. F. W. R.

National Opera Club Meets

President vonKlenner accentuates the fact that the programs presented by the National Opera Club are a part of the regular monthly meetings, and are always along educational lines. The March 9 meeting, in the roof-garden, Waldorf-Astoria Hotel, New York, was accordingly devoted to *opéra comique*, with Sigmund Spaeth giving an enlightening talk on the subject. Berenice Alairé, coloratura soprano, delighted hearers with her effective singing of Una voce poco fa, with high F's, easy *staccati* and trills. Cecil Arden, soprano, sang with clear enunciation and appropriate style four excerpts from Hadley's one-act opera, Bianca. Frank Lindsay gave an introductory talk on both the opera and the composer. Georges Trabert, tenor, interpreted La Rêve (Manon) and Desolation de Werther (Massenet), with clear and pleasing voice; this was his second appearance before the club. Scenes from The Bartered Bride were sung in the original Czech tongue by Helen Dlouhy and Francis Pangrac, their singing, graceful music and bright costumes winning much applause. They were at ease on the stage and sang with skill and poise. A much liked number was a Comedy Overture (Rossini), played on the piano by Harriet A. Smith, Soren Nessen and F. W. Riesberg, the three pianists producing effects of richness and sonority. During an intermission Mme. vonKlenner spoke of the needs of the Metropolitan Opera, making a hearty plea that the club continue the support which they have lent the opera for nineteen years past.

Accompanists for the artists were Berthe van den Berg, Anna Fuka-Pangrac and Ola Gulledge. Mmes. Nathan Loth, Amelia Moorfield, Alairé, and Samuel Schiff constituted the committee for the occasion, and there was large attendance. B. D.

Rubinstein Club Gives Winslow Program

Following the third luncheon of the season, the Rubinstein Club presented a vocal program of compositions by Pauline Winslow, at the Waldorf-Astoria Hotel, New York, March 14. Suzanne Zimmerman, dramatic soprano, Marguerite Hawkins, coloratura soprano, John Barr, tenor and Hector DeLara, baritone, interpreted a wide variety of songs, several of which are in manuscript. Miss Winslow is the author of the words, as well as music of these numbers. The Call of Dawn, sung by Mr. Barr, and accompanied by the composer at the piano and Mr. Goldsworthy at the organ, was most effective. The Lydian String Trio, consisting of Misses Dunn, Phillipson and Lewis, played Twilight Moods, and Pothoula Canouta Grecian dancer (Chalif School) won applause. Invited guests of honor were Dr. G. Sherman Richards, Mr. and Mrs. Fortune Gallo, Mr. and Mrs. Floyd Wilder, Verona Pollock Roach, Mrs. Henry V. D. Black, Mrs. Everett M. Raynor, Angelique V. Orr, Grace Mulford, Mrs. R. W. Emerson, Judge and Mrs. Irwin Jennings, Mr. and Mrs. George Bradbrook, Mrs. Henry Willis Phelps, Alice Garrigue Mott, Florence Foster Jenkins, Estelle Liebling, Esperanza Garrigue, May Stone, Mrs. Leonard H. Hill, Charlotte Lund, Louis H. Chalif and Milton C. Nellis.

Music-Drama-Dance Club

Lauretta Crepeau, soprano, pleased hearers with her singing at the March 18 musicale of the Music-Drama-Dance Club (Julia Seargeant Chase Decker, president), at the McAlpin Hotel, New York. Vivian Hoffmann, mezzo-soprano, was applauded for her interpretations. Eugene Schwartz, violinist, won hearty recalls for his superior performances. Soren Nessen, pianist, played with excellent musicianship. Mrs. Harry Prutting, first vice-president of the club, presided in the unavoidable absence of President Decker, and introduced Captain VanDuzen, who recited two of his poems; Lieutenant Dunn, who talked about the need of music; Major Gilbert, and Louis Clayton Woodruff. F. W. R.

Charlotte Lund Company in Bogota, N. J.

BOGOTA, N. J.—Massenet's Cinderella was presented here recently at the Queen Anne Theatre by the Charlotte Lund Opera Company, assisted by the Aleta Doré Ballet. The presentation proved a charming and colorful one, and delighted the large audience of children. Given Rouse was an appealing Cinderella; Kurtis Brownell, a dashing Prince. Arthur Van Haelst and Ethel Bennett revealed their vocal and histrionic talents as the Father and Stepmother. The Fairy Queen was sung by Lorene Rising and danced by Aleta Doré. In connection with the performance, awards were distributed among the children for the best posters and to the winning ballet dancers. C.

McClanahan Pupils in Final Term Recital

On March 26, Richard McClanahan presented eight of his pupils in a piano recital at his New York studio. Those taking part in the program were Mildred Jacobs, Marjorie Lovett, Frances Pottasch, Sophie Vosk, Emmamay Norman, Helen Stone, Raul Barrogan and Mrs. Elma Snider. An audience that completely filled the studio was present. Mr. McClanahan announced that the final recital of the year would be held in May at Steinway Hall and that he would conduct a teachers' normal class beginning in June. J.

GADSKI OPERA SCHOOL
Under the direction of CHARLOTTE GADSKI-BUSCH
INSTRUCTION IN VOCAL AND DRAMATIC INTERPRETATION
Goethe Str. 39, Berlin-Zehlendorf West, Germany

ARTHUR ANDERSON — BASSO — Metropolitan Opera Co — Address c/o Musical Courier — 113 West 57th Street, New York

STEWART WILLE — PIANIST—ACCOMPANIST—COACHING—REPERTOIRE — Accompanist and assisting artist to LAWRENCE TIBBETT — Address: Sherman Square Studios, 160 W. 73rd St., New York, Tel. TRafalgar 7-6700

VASILY ROMAKOF — BASS-BARITONE — Concerts-Recitals — Concert Management ARTHUR JUDSON, 113 W. 57th ST., N. Y. C.

FREDERICK SCHLIEDER — CREATIVE MUSIC EDUCATION — Summer Courses — Studio: 27 West 72nd St., New York — Tel. TRafalgar 7-4200

LUELLA MELIUS — Victor Records — Steinway Piano — WOR-RADIO

AIDA DONINELLI — Soprano — Metropolitan Opera Co. — *Available for Concerts and Recitals*

MARTINO-ROSSI — BARITONE — Address: 330 West 84th St. New York, N. Y. Tel. TRafalgar 7-5436

RALPH LEOPOLD — PIANIST — Studio: 30 W. 69th St., N. Y. — Concert Mgt. Harry Culbertson, 5525 Blackstone Ave., Chicago

JULIA PETERS — Soprano — Concert Management GEORGE LEYDEN COLLEDGE, 113 W. 57th St., New York, Circle 7-1963

ROSA PONSELLE — Metropolitan Musical Bureau, 113 West 57th St. New York City — *Victor Records, Knabe Piano*

John McCORMACK — EDWIN SCHNEIDER, Accompanist — Direction D. F. McSWEENEY — 113 West 57th Street — New York — *Steinway Piano Used*

MAUDE DOUGLAS TWEEDY — VOICE CULTURE — 205 W. 57th St. — New York City — Circle 7-1723 — TEACHER OF JEANNE SOUDEIKINE

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St. New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name .....
Address .....
City .....
Canada, $6.50 Foreign, $6.25

NEW PUBLICATIONS

PIANO COMPOSITIONS

REVIEWED BY LEONARD LIEBLING

Sonata, for piano, by Mario Castelnuovo-Tedesco.

Dedicated to Walter Gieseking, the present opus (not an ideal specimen of printing) has a worthy pianistic godfather.

The Italian composer uses an idiom that reflects both traditional and modernistic modes, and he combines them most tastefully, much in the manner of his compatriot, Respighi. The sonata in review has an energetic beginning, well rhythmed, and consisting of real themes instead of the fragmentary motifs used by so many present-day writers. A long second movement is of singular harmonic attractiveness, with two interpolations of exquisitely atmospheric "Blues." The interval of the fourth is regnant in the final section, treated with bounding impetus, *allegro furioso,* and making plentiful use of the tarentella rhythm. Altogether, Castelnuovo-Tedesco has done an excellent piece of work in this sonata, which however, could stand judicious shortening without losing any of its message. (Universal Edition, Vienna, American representatives Associated Music Publishers, New York.)

Chandolin, for piano, by Norman Fraser.

The subtitle is, "A Romantic Prelude and Fugue"; and a further explanatory note says, "*Inspiré par Millett.*" (If the French painter is meant, he spelled his name with only one "t".)

About 1½ pages of pastoral-like prelude (slightly acidulous in harmony and uneven in metre) are followed by a 4½ page fugue built on a naive little theme, *à la paysanne.* The simple beginning develops into a middle part of complicated fugal structure, but winds up with an ending easy enough to play. The title page of the composition is adorned with an imitative woodcut of a French hillside village, frowning church and all. (J. & W. Chester, Ltd., London.)

Reviewed by R. M. Knerr

BOOKS

The Progress of Music, by George Dyson.

A delightfully written historical survey, by one of Britain's most scholarly and modern-minded musicians. Dr. Dyson, besides being himself a composer, is Master of Music at Winchester, the famous English school.

This is a book to be highly recommended to all those seeking a clear and concise treatment of the development of the art in various fields. It is divided into five sections, entitled, respectively, The Church, Castle and Chamber, The Stage, The Concert-Hall, and Men and Machines. A vast amount of information is packed into the 236 pages. Most valuable is the author's critical estimate of the contribution of various figures to musical art. Highly original in its viewpoint, ruggedly honest and marked by the keenest penetration, this is a good supplementary volume to Dr. Dyson's The New Music, issued in 1926 by the same publishers, which ranks among the most brilliant and acute studies of contemporary composition. (Oxford University Press; sole agents in U. S. A., Carl Fischer, Inc., New York.)

Master Builders of Opera, by George C. Jell.

A colorful and readable study of twenty-nine outstanding operatic composers, ranging from Gluck to such contemporaries as Charpentier, Mascagni, Giordano, Montemezzi and Wolf-Ferrari. Mr. Jell has penned this book as a companion volume to his Music Masters in Miniature, which has to do with composers in the sonata and allied forms. For that reason several figures, such as Mozart, Debussy, Strauss, Saint-Saëns and a few others whose music is treated in the earlier book, are omitted. The present collection also dispenses with extended synopses of the various operas. An introduction rapidly surveys the history of opera, and a convenient appendix lists the chief work of the various composers. (Charles Scribner's Sons, New York.)

For Solo Quartet, Mixed Chorus and Piano.

The Sower, a Harvest Cantata; the words compiled by Claude Aveling; music by Harold E. Darke.

Simply and beautifully written, this cantata combines a reverent approach to nature (which makes it suitable for use in the church) and musical standards of taste. The influence of antique choral models is present in no small degree. Especially attractive is the setting for quartet or semi-chorus of a delightful sixteenth century carol, Pleasant It Is to Hear, I Wis, the Birdes Sing. There are opportunities for the congregation to join in singing hymns which occur in the work. The parable of the sower is set as a duo for tenor and bass. The work is discreetly modern in harmonic coloring.

Issued separately as an anthem is the number, Praise Him in His Noble Acts, for solo quartet, mixed chorus and the congregation. (Oxford University Press; Carl Fischer, Inc., New York, sole agents in the U. S. A.)

For Tenor Solo, Mixed Chorus and Orchestra.

Four Heavenly Songs, op. 30, by Robin Milford.

High poetic quality and music of dignity and vigor are features of this cycle by one of the younger British composers, which is dedicated to Vaughan Williams. The Incomprehensible, to words by Isaac Watts, is almost ascetic in its diatonic plainness. Amergin (words anonymous) strikes a more passionate naturalistic note, and its musical dress is sensuous and chromatically more involved. A Hymn to God the Father, words by John Donne, is a striking and sustained treatment of the mystical verses. Eternitie, to Robert Herrick's moving lines, is a deeply-felt valedictory to the cycle. There are fine opportunities for the solo tenor throughout. (Oxford University Press; Carl Fischer, Inc., New York, sole agents for the U. S. A.)

For Six-part Mixed Chorus

The Second Crucifixion, six-part motet, words by Robert Le Gallienne, music by Malcolm Sargent.

The eminent English conductor and composer has given us a vivid setting of Le Gallienne's poem. Harmonically, the motet is marked by many rare and unusual effects. It begins in dramatic vein, and gives way, after a few pages, to a lyric passage in which the singers muse on the pain of the Lord's disciples, who shall never again hear His voice, "exceeding sweet and low." The conclusion voices faith in the living presence of the Saviour. A musicianly work, well worth including in a choral repertoire which allows a place to modern scores of some difficulty. (Oxford University Press; Carl Fischer, Inc., New York, sole agents in U. S. A.)

For Medium Voice, Violin (ad lib.) and Piano

An den Mond, words by Goethe, music by Arthur Piechler.

A highly original, if somewhat mannered, setting "in antique style" of the Weimar master's verses, by a young Austrian modernist. The vocal part is simple, almost monotonous, and the piano and violin supplement it with a restrained and somewhat stylized accompaniment. (Adolph Fürstner, Berlin.)

* * *

Reviewed by F. W. Riesberg

May Flowers (Mother Song) and **Fire and Flame,** by Mrs. H. H. A. Beach.

With "Mother's Day" set for May 7, it behooves church singers to busy themselves, and here is Mrs. Beach's May Flowers, eminently suitable for this day of universal recognition, set to a tender poem by Anna Addison Moody. Tenderness and deep feeling characterize the music also, a movement of lullaby rhythm accompanying the opening text, "To our mothers, well beloved, We bring flowers of May." The two stanzas continue with real feeling throughout, reaching the climax on the final high G (or E flat), to the words "Our life, her love has blest!" Range from C to G (or E flat).

Fire and Flame compares, in the Moody poem Springtime and Autumn, with the urge to meet love in the spring; then follows more sober, perhaps pensive musical periods, in which the deeper, richer passion of autumn finds reflection, to the words "O Fire of Spring, O Flame of Fall," with the plea to leave something of warmth for winter's lonely day . . . Throughout, the music is appropriate to the verse, graceful, pleading, sure of effect if sung with expression. Both songs have that artistic construction and spontaneity characteristic of Mrs. Beach, who has few peers as a writer for singers. (Arthur P. Schmidt Co., Boston).

GEIGER-SHANKMAN

Well Known Concert Pianists

Six Times Weekly over WMCA and WPCH

RICHARD McCLANAHAN

PIANIST—TEACHER—LECTURER

Representative TOBIAS MATTHAY

706 Steinway Hall, New York City

ENZO DELL'OREFICE

Coach of CARUSO

Voice—Repertoire—Grand Opera

Studio 7-2, Hotel Ansonia, N. Y. SUs 7-3300

CELIA BRAEMS

Teacher of JULIA PETERS

Voice Building and Placing

49 East 78th St., New York BUtterfield 8-6612

POMPILIO MALATESTA

OF THE METROPOLITAN OPERA CO.

VOICE INSTRUCTION FOR CONCERT—RADIO—OPERA

Studio: 215 W. 88th St., N. Y. SCh. 4-0963

INSTITUTE OF MUSICAL ART

OF THE

JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue New York City

FRANK DAMROSCH, Dean—A school for serious students. All branches. Moderate tuition fees.

SPECIAL ANNOUNCEMENT—A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education.

Catalogue sent on request

JEANNE DUSSEAU

SOPRANO

Management:

COLUMBIA CONCERTS CORPORATION

of Columbia Broadcasting System, Inc.

113 West 57th Street, New York City

COMMUNITY CENTER CONSERVATORY OF MUSIC

ARIEL RUBSTEIN, Director

270 W. 89th St., N.Y.C. SChuyler 4-1400

All Branches. Faculty of Eminent Masters. Moderate Tuition Fees. Special Children's Courses. Faculty Chamber Music Recitals Broadcasting Coast to Coast over CBS. Sundays.

The Cleveland Institute of Music

Confers Bachelor of Music, Master of Music, Artist Diploma

Prepares for career of Teacher or Concert Artist

Public School Music Course in conjunction with Western Reserve University

BERYL RUBINSTEIN, Director 2605 Euclid Ave., Cleveland, Ohio

DANIEL MORALES

Spanish Baritone

CONCERT—OPERA—RADIO

1416 Steinway Hall, New York ACademy 2-1434

LEOPOLDO GUTIERREZ

Teacher of Singing

Specialist in Voice Building

320 East 42nd St., N. Y. C. MOhawk 4-8360

Buy From Your Local Dealer

ESTABLISHED 1857

PEABODY CONSERVATORY

OTTO ORTMANN, *Director*

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country. Circulars Mailed.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC

APPLETON, WISCONSIN

Courses in Violin, Piano, Voice, Organ, Theory, Composition, and Public School Music, leading to the degree of Mus. B., and all the advantages of Liberal Arts College. Tuition Reasonable. Write for catalog.

Carl J. Waterman, Mus. D., Dean

OBERLIN CONSERVATORY

Founded in 1865

FOUR YEAR COURSES IN ALL BRANCHES OF MUSIC

BACHELOR'S DEGREE — MASTER'S DEGREE — TEACHER'S CERTIFICATE

Unexcelled cultural and musical advantages. Dormitories. Complete and modern equipment.

Limited enrollment.

For catalogue and year book address: FRANK H. SHAW, *Director,* Oberlin, Ohio

GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, *Director*

ORGANISTS TRAINED AS EXPERT CHOIR MASTERS

Write for Catalogue 51 Fifth Avenue, New York

Cincinnati Conservatory of Music

Under Auspices of the Cincinnati Institute of Fine Arts and Affiliated with the University of Cincinnati

HERBERT WITHERSPOON, Director and Dean of Faculty

A Complete School of Music and Dramatic Art Special students may enter at any time

For catalogue and information address: C. M. Middleton, Registrar, Highland Ave. and Oak St., Cincinnati

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.

For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.

Trial offer: 3 months $1.25 6 months $2.50.

Name .....

Address .....

City .....

Canada, $8.50 Foreign, $6.25

EDWARD JOHNSON

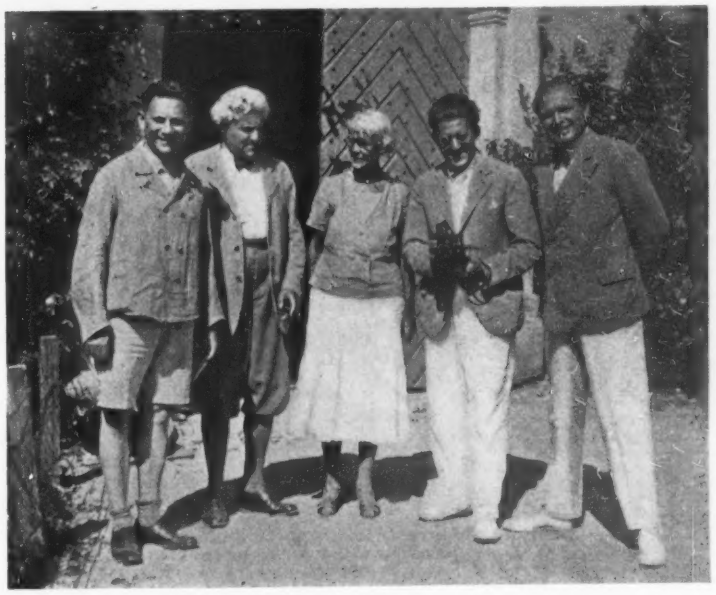
has been painted in the title role of Peter Ibbetson by Karl Godwin, Canadian portrait painter. (Mr. Johnson is also a Canadian.) The tenor's likeness in the part which he created at the Metropolitan has been exhibited widely in New York, and recently was hung on the central wall of St. Bartholomew's 1933 mid-winter exhibition of paintings by contemporary artists.

JEANNE DUSSEAU,

soprano, is a Canadian of Scottish descent. Her début was in the role of Micaela in Carmen, with the Chicago Opera Company, under the auspices of Mary Garden. Her New York début took place in October, 1931. Since then she has been heard with Community Concert Associations, on college and women's club courses, with orchestras and in oratorio. (Portrait by Violet Keene.)

WILLIAM HARMS,

young American pianist and instructor at the Curtis Institute of Music, where he also studies under Josef Hofmann, recently appeared with the Symphony Orchestra of Winter Park at Rollins College, Winter Park, Fla. While in Florida he also played in recital at Rollins College in the Annie Russell Theatre, and at Stetson University, Deland. (Albert Petersen photo.)

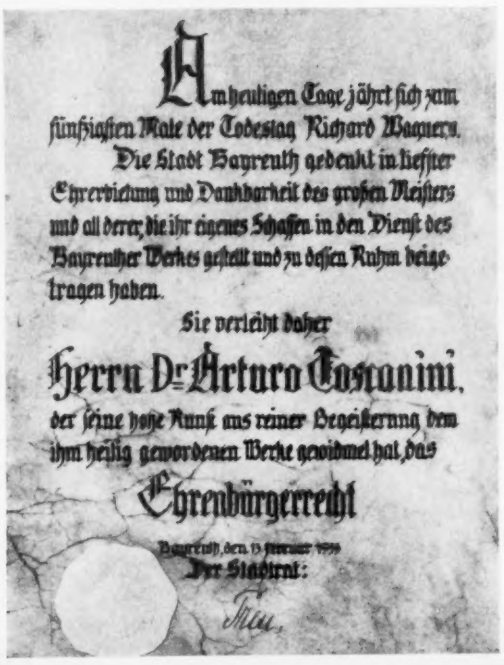


(At left) SIGRID ONEGIN

essaying to give vocal instruction to a bronze statue in the municipal garden of Koenigsberg in East Prussia. Pygmalion could do no more.

(At right)
KATHERINE B. PEEPLES,

president of the Austro-American International Conservatory, Mondsee, Austria. On Mrs. Peeples' right is Felix Weingartner; on her left, Artur Rodzinski. The picture was taken at Mondsee during the summer of 1932.



Am heutigen Tage jährt sich zum fünfhundertsten Male der Todestag Richard Wagners. Die Stadt Bayreuth gedenkt in tiefster Ehrerbietung und Dankbarkeit des großen Meisters und all derer, die ihr eigenes Schaffen in den Dienst des Bayreuther Werkes gestellt und zu dessen Ruhm beigetragen haben.

Sie verleiht daher

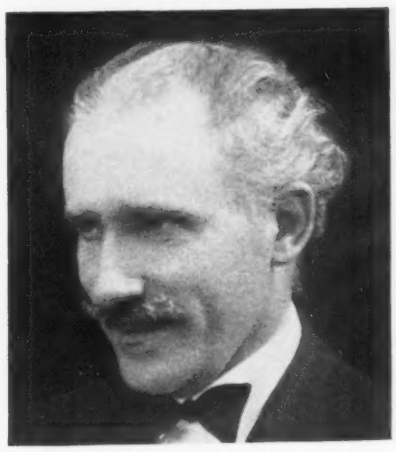
Herrn Dr. Arturo Toscanini,

der seine hohe Kunst aus reiner Begeisterung dem ihm heilig gewordenen Werke gewidmet hat, das

Ehrenbürgerrecht

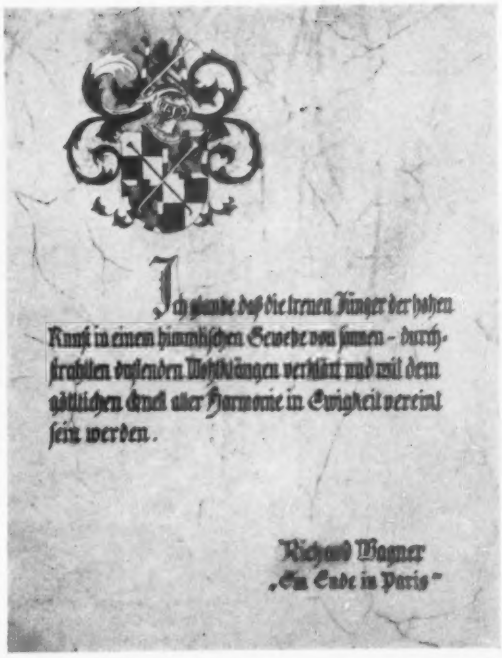
Bayreuth, den 13. Januar 1930

Der Stadtrat:



CITY OF BAYREUTH HONORS TOSCANINI

for his presentation of the works of Wagner and his perpetuation of the Wagnerian tradition by making the Italian conductor an honorary citizen of the festival centre. A letter from Oberbürgermeister Preu of the Municipal Council of Bayreuth accompanies the decree.



Ich glaube, daß die treuen Jünger der hohen Kunst in einen himmlischen Gewebe von sonnen- durchstrahlten duftenden Wohlklängen verklärt und mit dem göttlichen Accord aller Harmonie in Ewigkeit vereint sein werden.

Richard Wagner
„Ein Ende in Paris"

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

BUDAPEST STRING QUARTET

Returning to America, Season 1933-34